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The Barbers', Hairdressers' AND Manicurers' Manual

—BY—

A. B. MOLER

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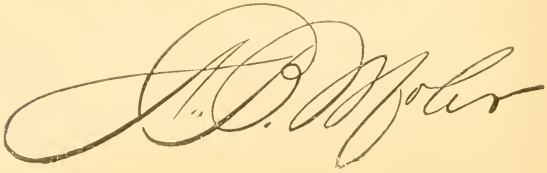

THE MANUAL

ON

BARBERING, HAIRDRESSING, MANICURING, FACIAL MASSAGE, ELECTROLYSIS AND CHIROPODY

AS TAUGHT IN

BY A. B. MOLER

PRICE $1.00

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A. B. MOLER

PREFACE.

IN the pages following it has been my intention to illustrate and present a set of rules that will at all times be a guide, both while learning and after completing the trades. I have tried to present a system thorough and simple, illustrating in detail the requirements for the real artist and the training necessary to familiarize them with the technical details of the profession.

By reason of my eight years constant teaching and my fifteen years of service in the work, I feel that no one has had a better opportunity to practice and study the work that I now lay before you.

I hope to make this book of more than ordinary service, and by following its instructions closely, combined with the advantages our colleges offer, there is no chance for failures.

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THE BARBERS' MANUAL.

PART I.

PHYSICAL AND MENTAL REQUIREMENTS OF THE BARBER.

In considering the idea of becoming a barber, the first question that presents itself is: What are the requirements necessary in order to insure success after laboring at this work? Will my nervous system permit of handling the razor? Will the nature of work I have done in the past bar me from this profession? Are my mental propensities such that they will allow me to wait upon others with patience and with solicitude for their welfare? The question is often asked by those preparing to take up the work: "Will I make a barber?" There is but one answer to this, and that is, have you patience and energy to practice diligently at the work until you have thoroughly mastered it, providing you have at your disposal the opportunity for constant practice and the assistance of skillful instructors?

There is no part of the barber trade that is impos-

sible for anyone with ordinary ability. No man is too nervous to take up this trade as it is part of your education while a student to overcome your nervous temperament. Proper practice (of which we shall give you a description in the following pages) is sure to overcome all disadvantages in this line, but we would advise that no person take up this work who has not first made up his mind to become a public servant, to be patient and painstaking with customers, and to be always pleasant and agreeable.

This is not a work that requires any special adaptation, but like every other trade that is mechanical, it is one that requires practice. Some will tell you that you never can become a barber if you are not gifted with particular talents, but it has been demonstrated that the most awkward beginners often make the most graceful graduates. Grace and ease of motion are acquired by the continued using of certain muscles.

Good taste has much to do with proper hair cutting and the different styles of this work must necessarily be a study. No man is naturally gifted with ability to trim hair gracefully, and each one must practice and study this work alike. While some are more apt and painstaking than others, every one can follow examples and directions laid down by instructors. Thus you see no person of sound mind and ordinary

ability need exclude themselves from this trade if they are willing to apply themselves to the work. Carelessness has no place in barber business, and no one will succeed either in business for himself or as a journeyman, who is not both caerful with his own appearance as well as that of his shop.

PART II.

SELECTION AND CARE OF TOOLS.

Good tools in every mechanical trade have much to do with the tradesman's success. This is particularly true of the Barber Trade. No one can be a first-class workman without first-class tools kept in proper order. We too often find tradesmen trying to apply their skill with tools wholly unfit for their work.

RAZORS.

In the selection of a Barber's Outfit one of the most essential things is the Razor. Many times a perfect razor is condemned by the workman who has not given it a satisfactory trial or honed it down to a perfect edge. New razors are never honed in perfect condition, and every razor when first purchased

should be given at least a week's trial before being condemned. No one can tell perfect steel from the looks of it unless it has been burned in grinding, which would cause it to show black spots, such spots as we sometimes find in a chisel or plow shear. In selecting a razor, as far as the steel is concerned, this is the only thing to look for. You will never be able to discover whether your razor is too soft or too hard from shaving and honing it, as there are too many conditions which affect a razor while in pro cess of sharpening. The fact that a razor sharpens slowly or that it takes time to bring it to an edge is no indication that the steel is hard or soft, one reason being a razor may have but little concave and therefore so much of the blade strikes the hone that it naturally cuts away slowly. It is an easy matter, however, to detect good or poor workmanship in the manufacture of this tool.

A full concave razor is one that is hollowed out in such a manner as to leave the thinnest part of the blade between the back of the razor and the edge. This leaves a bulge or thicker part between the edge and the thinner portion of the razor, and can be detected by rubbing with finger and thumb down the sides of the blade as shown in the cut.

A half and three-quarter concave have less of a hollow grind as described. The full concave is the

most expensive style of grinding we have, and is only used in a high grade razor. It is the most desirable

TESTING A CONCAVE.

as it lightens the weight of the blade according to the width of it, and requires less honing and stropping to sharpen the same.

In selecting tools never stick to certain brands simply because they have been recommended, for nearly every well known razor has cheap imitations. The five-eight size is ordinarily the most convenient and, although it is a little larger than most barbers prefer, the razor always grows smaller instead of

larger, and it is best to guard against getting them too small to begin with.

SHEARS.

The quality of shears can be tested by a close examination of the blades. In the cheaper qualities, or what is known as the steel laid, only a small portion of the blade is solid steel. This quality of shears is usually heavier in proportion to the length than those of the grade known as full steel. In nearly every cheap grade of shears, by examining the inside of the blades, you will see a different color in the metal at the point the iron and steel are welded together. A steel laid shear, as a rule, gives good service as long as it lasts, but it is not as durable as one made entirely of steel. The full steel shear usually has thin, narrow blades that are sprung in such a shape that when the shears are closed the two blades only touch each other at the point. A non-experienced man is often liable to mistake this as a flaw, but a shear, in order to cut at the point, must have the spring or set. The patent burr fasteners as a rule are of little advantage, as a shear must be ground and set at intervals during its service. Never try to sharpen your own shears or tighten the screws as in this way you are apt to spring the blades and make them entirely useless. It costs but

a small amount to have your shears well ground, and well ground shears are as essential to good work as a properly ground razor Never give your shears to the street grinders, nor try them on any shear sharpening device. When a shear becomes too smooth, it can sometimes be wired a trifle by rubbing it over a rough hone or piece of steel, but this should not be praticed often. The blades must be roughed to a certain extent in order to keep the hair from slipping out when the blades come together.

The cheaper grades of shears, as a rule have the black japanned handles, while the higher grades are nickel handled and highly polished. A seven, seven and one-half and eight inch shear are the most convenient sizes for barbers' use.

HONES.

There are many different grades and qualities of hones, and no doubt the opinion of barbers varies in regard to this article more than in regard to any other tool in the barber's kit. The German Water Hone is the oldest style, or the first razor hone used. They still are considered by many to be the best hone in the market. There is certainly nothing that will compare with them for the apprentice, as they cut

slow and never overhone, as does the coarser and faster cutting stones. It usually requires a little more time to cut a razor to an edge on this stone, but once to an edge it keeps it in the same condition without damaging the blade.

In using the oil or lather hone, more care should be taken to prevent "overhoning," for when the razor is honed to an edge, it will, with more honing, crumble or break away to what is known as the wire edge. The lather hones are of many different qualities and it is something of a gamble to get a perfect hone. They vary greatly in prices according to quality.

The Swatty, the same as the lather stone, is fast cutting, and is probably the hardest hone to work with although it brings a razor to an edge quickly. An apprentice would seldom be successful with this style of hone. They are highly recommended by the expert or old barber, but should never be recommended to a beginner.

STROPS.

Strops should always be used in pairs, canvas and leather. The canvas is the one you first apply to the razor and finish it with a smooth leather strop. Razors in constant stropping, on a leather strop become too smooth, and require a certain amount of use

on the canvas. This is in order to roughen or draw out the edge, and when properly stropped they require less honing. The higher grade of canvas strop is made of seamless hose, and can be used on either side. You should be careful to keep canvas strops dry as dampness swells the grain and roughens the strop. The better quality is usually made of linen the smooth and tightly woven quality. The cheaper grades are sometimes made of canvas, and are known as the flat web. They are of a single thickness, less durable and can be used only on one side. Some cheaper grades are also made of cotton. Canvas strops in constant use gather dust and grit which should be cleaned off by applying a little lather and immediately scraping it off with the blade of the shear, or a similar blunt instrument. Grit on a canvas strop will do much damage to a razor, and should be watched for closely. In breaking in a new strop, the grain should first be filled with beeswax or soap, and this should be rubbed in thoroughly with a bottle or a similar instrument. There is considerable labor attached to preparing a pair of strops.

In selecting a leather strop, Russia leather is usually most desirable, although the most expensive, and is a tough, thick, serviceable leather. It is usually told by the smell, and by the grain on the back of the strop. It requires some time to prepare a Rus-

sian leather strop for service, but when once broken in, it will last a lifetime, and is not easy to cut. The strop should be prepared by putting thick lather on the surface, and rubbing it in well, in the same manner as the canvas strop. From five to ten minutes should be spent on a Russia leather strop every day for two or three weeks. The labor required in preparing this strop is worth more than the strop itself. Many old barbers possess strops worth from $5.00 to $25.00. A Russia leather improves with age. A pig skin strop is of the same nature, and should be broken in in the same way; it is most favored by some barbers, and although not quite as durable, it is more easily prepared. These strops are never made in cheap qualities, there being but two grades, medium and heavy.

The horsehide strop is made of many different qualities, and sells at different prices. The shell, or horsetail, is probably the best of this class. It is always smooth, never requires finishing or breaking in, and is of a thinner or lighter grade. This is the most durable of horsehide strops. The other qualities or cheaper grades are of a softer material, and usually draw or hang to the razor in stropping. This quality of strop usually requires more work to put a razor in condition, and they are less service-

able. They are easily cut and short lived. When they once begin to work rough, there is no remedy for them.

CLIPPERS.

Of the strictly high grade clippers there are but few brands to select from. Clippers are constantly changing and being improved upon, and like all classes of machinery, they soon become old style. Among the latest improvements there is one called the "pull spring." It is prompt in action, strong and serviceable, and can be adjusted to most any hand. This spring is found in but two brands of clippers. The adjusting blade made to cut different lengths is of little or no use, for its work is ragged and gives the hair the appearance of three or four weeks' growth. The only care that is necessary for this grade of clippers is that they should be kept well oiled and when once properly adjusted, should be left in that state. It is bad policy to readjust the machine, except when it must be taken apart and cleaned. The plates should be wiped off about once a month, or should be washed out without readjusting by working kerosene through them. Sewing machine or bicycle oil is the best to use. This grade of machine can be made to cut two lengths by sim-

ply turning it over in the hand and using it for the neck or "00" clipper. This saves the necessity of two pair of clippers.

Among the cheaper grades the brands are numerous and all about the same quality. Some have the springs in the handles, others have the concealed spring in the blades. They are so constructed that they will cut but one length, and in doing the nicer part of the work it would be necessary to have a short or an "0" clipper besides the regulation length of an eigth inch. These clippers like the higher grade, should be thoroughly cleaned and oiled about once a month, or according to the amount of work being done.

COMBS.

In the selection of combs, the "hand made" bone comb is preferable. It should be a tapering comb of medium size, and one that can be well handled in long or short hair. A neck comb is usually considered unnecessary where the comb is tapered from a coarser to finer teeth.

Aluminum combs are considered by some the most convenient, but there is an objection to this style of comb, as the teeth often come in contact with the blade of your shears.

Among the cheaper grades are the "machine made" horn combs, which are usually more blunt and less convenient. The heavy rubber combs are of no service to the barber on account of their thickness.

Celluloid combs are of no value, for in singeing hair they are liable to catch fire.

Great care should be taken to keep a comb perfectly clean. Thread or string is very handy in cleaning it. Take a half dozen or dozen threads fastened at both ends and comb through them until teeth are thoroughly cleaned.

TOOL CASES.

A tool case is not an absolute necessity, but is very convenient for carrying or keeping in place your outfit. The best quality is leather and it should have a sufficient number of pockets to carry all tools of your outfit. The cheaper qualities are made of canvas and can be obtained in any size desired.

JACKETS.

No barber should work at the chair without a jacket, as it looks unprofessional and untidy to see a barber at a chair in his shirt sleeves or wearing the old style apron.

The better quality of jackets are made of duck and

have sometimes striped pockets and collars, or they are often made up of black and white goods. The regulation barber's coat, however, is plain white and is probably the neatest that can be had.

Cheaper qualities are of drill. In selecting a jacket do not make the mistake of getting a waiter's jacket, which is a short coat of the same material, but without the convenient pockets of the barber's coat. Always select a jacket with a collar and with detachable buttons.

HAIR BRUSHES.

The above named articles are all that are necessary for a journeyman's outfit, but in conducting a shop for yourself more tools are necessary and great care should be taken in selecting good bristle brushes for the hair. Barbers are often negligent as to the care of their brushes, allowing them to become dirty and greasy and unfit for use. A hair brush should be cleaned thoroughly, at least once a month. The best way of cleaning the brush is by strong ammonia water or sea foam, rubbing the preparation thoroughly through the bristles and with a coarse comb clean out all the dandruff, etc., from among the bristles. After the brush has been thoroughly cleansed and rinsed, tap it lightly on the bristles until dry.

LATHER BRUSHES.

The most serviceable and probably the best lather

brushes are those whose bristles are set in vulcanized rubber. The soft camel hair brush is of no service to the barber as it becomes too soft when in constant use.

Lather brushes as well as cups should be thoroughly rinsed before or after each shave.

STERILIZING AND ANTISEPTIC SOLUTIONS.

Sterilizing your razor is a very important feature in the barber business, also the use of antiseptics for your brushes, cups and strops. In this care of tools, much neglect has been shown among past members of the fraternity, oftentimes with disastrous results. Your patronage can be increased by strict attention to this one important feature. This process should be resorted to as often as seems necessary. After working over a sore face, or what we may term a syphilitic subject, wash your hands in a mild solution of Bichloride of Mercury. If you have no steam sterilizer, your razors can be dipped or boiled without injury to them in the same solution.

Steam sterilizers are much preferable and can be secured as cheap as 75 cents. Place your mugs, lather brushes and hair brushes in water at a temperature of about 150 degrees. Strops also may be treated the same way and afterwards oiled with carbonized vaseline. Strops will need this process very seldom.

PART III.

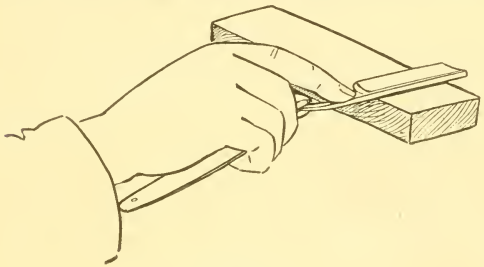
HONING AND STROPPING.

The sequel to a barber's success, as far as shaving is concerned, lies in honing and stropping the razor. This is not a great task when proper instructions are given or when care is taken to hone at the proper time or strop sufficiently while the razor is in use. No deep art or mystery lies in this part of the profession as many barbers who have never been properly taught are sometimes led to suppose. Many workmen, good in every other part of the work, seldom have a sharp razor, and again, no barber has become so proficient that at all times he has his razor sharp. There are so many different conditions of atmosphere, heat and cold, etc., which affect the edge of the razor that it is practically an impossibility to keep one razor always in condition, but there can be no plausible excuse for a man with two or three razors not having one of them always with a keen edge.

HONING.

No matter what hone is used, honing is always done in the same way and the same method of testing the

edge is applied, but with each style of hone the edge has an entirely different feeling and it is always best to become accustomed to one stone and learn the peculiarities of its work. Never try to hone a razor with a nick in it, nor with an extremely blunt edge, as it is impossible to keep a smooth, straight edge when it is necessary to cut the razor down to any extent. Razors in this condition should always be



HONING.

sent to the grinder with instructions as to what style of grind or concave is required.

In beginning your work, first prepare your hone. In using the water hone see that it is perfectly clean and free from dirt or grease, then wet the rubber with moderately warm water, also see that the hone is not extremely cold or hot, as the temperature will have much to do in drawing out or extending the edge

of the blade. Prepare your hone with a thick grit or lather by rubbing the hone proper with the rubber and always keeping it moist. Lay the razor perfectly flat on the hone and draw toward the edge. diagonally from the heel to the point as shown in cut. Turn the razor on the back without lifting it from the hone and slide into position for the other side. Hold the razor with the first finger on the shank of the blade in such a way as to turn it freely in the hand and so that the entire length of the blade will be honed alike. It will require some practice to become handy in turning the razor. Work slowly and with some old useless razor until you have mastered the stroke. A slight mistake on the hone could easily ruin a high grade razor.

Testing the edge of a razor is done by wetting the thumb or finger nail and drawing the edge of the razor over the thumb or nail with just enough heft to allow it to cut in or slide over the nail. If the razor has a blunt thick edge, it will slide over the nail without cutting. This will signify that it needs more honing to bring it to the proper condition. If the razor cuts into the nail irregularly with a rough, grating feeling this signifies that the razor has a rough, wiry edge and requires more honing. The razor, when in perfect condition, will draw into the nail with the keen smooth edge. You cannot be de-

ceived in this test when you become sufficiently acquainted with the edge to detect the different feelings. This test should be used only in honing and not in stropping, as after the razor is stropped, it has an entirely different feeling and would slide over the nail as though greased.

In using the swatty or lather hone, mix a thick lather and apply to the hone, always keeping it well moistened with the substance.

It is not to be supposed that you will become a skillful honer without the necessary practice and instruction, and much depends on the stropping after leaving the hone. A razor will not always take the same style of an edge. As stated, it sometimes depends on the atmosphere or heat and cold. If difficulty is met with in getting the required edge, it oftentimes is a benefit to lay the razor by for a short time and allow the temperature to make the change. At times five minutes work will do more for you in sharpening a razor than an hour at other times. Thus you will see no man is always master of this art.

STROPPING.

After a razor is properly honed it should be stropped very little, if any, on the canvas strop. If

a razor seems to have taken too smooth an edge, it can be roughed a little with the canvas strop and then smoothed to the proper condition on the leather, or if a razor seems to be left a little too rough by the hone it sometimes can be stropped to a better condition on the canvas. The main object being to bring it to the keen, yet smooth edge. A razor can be smooth, and not keen and sharp or can be too smooth, but never too sharp.

Every barber has his pet razor, for with this particular one he has learned the requirements in honing and stropping. Considerable practice is necessary to become easy and graceful in stropping. The razor should be held in such a way as to allow it to turn in the hand easily and always be wiped over the strop perfectly flat with back of blade as well as edge placed tight on the leather. Turn it on the back without lifting it from the strop, and as in honing, do this work slowly and carefully until you have become proficient in the motion. The best class of barbers never try to play tunes with their razor and strops as is often seen among those who care more for making a show than for the edge of the razor. More stropping is necessary with a freshly honed razor than one that has shaved a half dozen beards. A razor just off from the hone is usually a little rough and irritating to the face and should be first used on

a light beard. It is poor policy for a barber to hone up all of his razors at once, or even more than one at a time, for it is necessary to have at least one razor always ready for any sort of beard that comes in. It is sometimes good policy for a barber to have a strop filled with emery flour or razor paste. When the edges become too smooth and you have no time for honing, a few strokes on the coarse strop will draw out the blunt edge. This should not be practiced often, however, and only with a razor that has shaved forty or fifty men without honing.

Razors have been known to shave 500 men with stropping only and again the same razor would not hold an edge for a half dozen beards. It is not always the fault of the barber.

PART IV.

SHAVING.

Shaving is an art. Proficiency in this work cannot be obtained without much practice, and while you will be benefitted much by following these rules, practical demonstration is the most essential guide.

In preparing a customer for a shave, first thoroughly rinse the brush and cup with warm water to prevent the spreading of disease. A thick, creamy

lather should be mixed, just stiff enough to be handled nicely on the face. If left too thin, it is apt to run down the neck or on to the collar. Many barbers say it is impossible to learn even how to lather in the length of time our College proposes to teach the trade, and it is very true that some men do not learn this work well. While there is no skill to be displayed in lathering, a barber must always be careful and painstaking in this work. The barber that will not be thoughtful enough to do this work should never need expect to claim custom, as this is the first impression upon the customer, The face should be lathered by applying the brush in a circular motion, which allows the brush to brew lather of itself. The beginner is apt to handle the lather brush as the painter does the paint brush. Care must be taken not to allow the lather to work into the mouth, nose or ears.

After applying the lather, rub it lightly into the beard, and remember that whether the beard be hard or soft, light rubbing answers the same purpose. It will be your first impression, that if the beard is thick and heavy, it will require hard rubbing. Bear in mind that every man's face is tender and should be handled carefully.

The beard should be rubbed from two to ten minutes, according to the growth of hair. Where the

beard is dirty and full of grit, after thoroughly rubbing it, the lather should be wiped off with a wet towel and a new coat of lather applied. This will only be necessary in extreme cases.

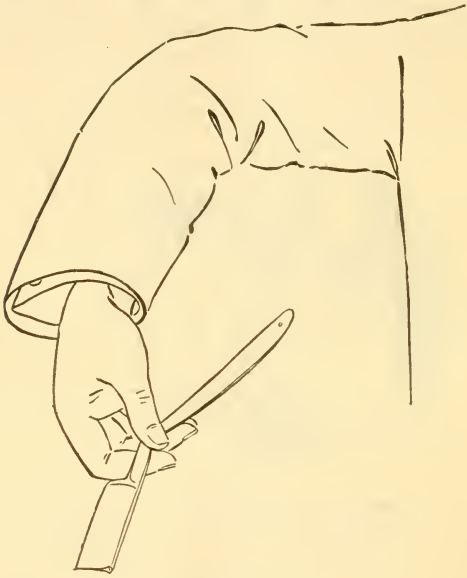
Always see that your customer is in an easy, com-

FREE HAND.

fortable position in the chair, and do not lower the head rest enough to cramp the person's neck. The skin must be always left loose so that it can be drawn in any position required while under the razor.

Do not make the mistake of stropping your razor

when you have nothing else to do, thinking it will be ready for use when you have prepared the beard. A razor must always be stropped just before using it.

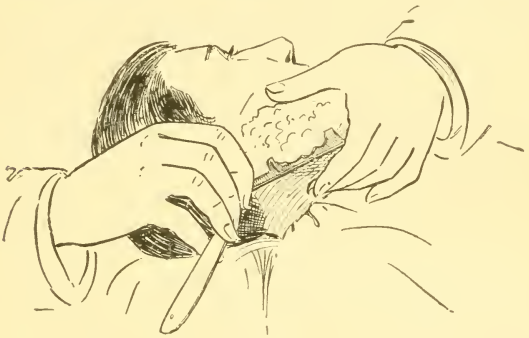


BACK HAND.

The philosophy of this is, the friction in stropping heats the steel and expands it, leaving a smoother

edge than the blade naturally has when cool. While the heat given the razor is not the only benefit, it explains the theory of stropping just before shaving.

Always begin the shave on the right hand side, draw the razor with a slanting stroke, as shown in cut. The razor must be handled in such a manner as to allow it to saw across the beard instead of pulling



FOLLOWING THE GRAIN.

straight. This motion is what makes shaving an art. The stroke will be found very difficult for a beginner, but by studying this motion while practicing, much time will be saved. After the side of the face has been shaved as far as the corner of the mouth, it is necessary to use what we call the back handed

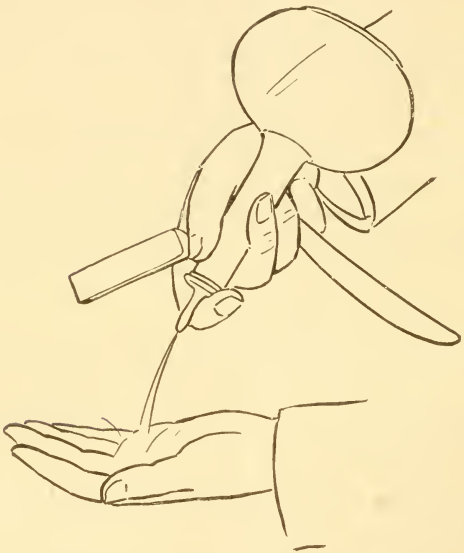
stroke. This is done by turning the hand as shown in cut, and is considered more difficult than the free arm motion. In order to master this, the first exercise is to throw the elbow up nearly even with the shoulder, and turn the back of the hand directly from you. The mistake is usually made of crowding the elbow down close to the side, or allowing the arm to rest on the customer's chest, thus permitting the razor to drag instead of being carried with a gliding stroke from point to heel. This stroke is used on the side of the chin, and with the same motion run down to the point of the chin, taking off the balance of the beard as low as the jaw bone. From this point the free arm motion is used again on the side of the neck as far down as the grain runs. Care must be taken not to allow the razor to go against the grain. In shaving the lower part of the neck, it will be necessary for you to step around behind your chair and draw the skin up with the thumb and down with the fingers as shown in the cut, so that it will be perfectly tight on the part of the neck which is being shaved. You are apt to make a mistake by allowing your fingers to become damp and slippery, and have difficulty in drawing the skin tight under your hand. Be sure that your fingers are always dry, and the face shaved clean as far as you go, not allowing bits of lather to remain scattered over the shaved portion of the face.

When the side of the face nearest you has been shaved, turn the head on the head rest by lifting it from underneath, and not pushing it over as though handling a block of wood. In shaving the upper part of the face on the opposite side, it is necessary to use the back handed motion and change to the free handed stroke in shaving the chin. When this is completed, turn the face straight up, shaving directly across the chin with the diagonal stroke, then shave underneath as far down as the grain of the hair runs. Next, turn the face toward you and shave the opposite side of the neck down with the back handed stroke keeping with the grain. Shave the lower part of the neck as was done on the opposite side. This part of the shave is the most particular and should be handled with the most care.

After shaving one side of the face, the razor should be restropped, or even oftener if it is not giving satisfaction. It is well to ask your customer if the razor hurts the face, as a barber is never sure just what satisfaction his work is giving. A razor might be cutting the beard nicely, but still rough enough to irritate the face, and this might not be detected by the workman.

After completing the shave the first time over, strop again. In shaving the second time over, with a tender face, it is best to take the towel and wash the

face, getting all the soap off the skin in order to prevent irritation. This will be necessary only with tender faces. Wet the hand by using water bottle as



HOLDING THE RAZOR AND WATER BOTTLE.

shown in cut. Wet one side of the face at a time with your hand and shave the second time over side ways

to the grain, and not directly against it as many barbers have been taught to do. Never, under any circumstances, shave up under the jaw bone against the grain as few faces can stand this torture when they indulge in a shave oftener than once or twice a week. This work can be done without any extreme pain on ordinary faces, but it soon leads to irritation, ingrown hairs and eruptions of the skin.

It is the custom of most men who shave every day or every other day to shave but once over. Few men want a close shave, but every man wants it smooth and even. Do not leave rough patches, and do as little work as possible the second time over. Many ways are in vogue for washing and drying the face after the shave. The best care that can be taken of the tender face is to apply two or three hot towels. Fold the towels in such a way that they can be drawn over the face and allowed to remain and steam to soak the face. This removes all inflammation and unpleasant feeling. After washing the face including the forehead and eyes, in this manner, apply either bay rum or witch hazel, never both. Bay rum will smart while witch hazel is cooling and soothing. The customer should always have his choice of cosmetics. Dry the face by first placing towel over the face and rubbing the hands over the towel, then take up the towel and dry the face as you would in wip-

ing your own face, using care that the towel is never wiped over the face against the grain. Be cautious in drying around the ears and corners of the mouth and be sure to dry the entire face thoroughly before fanning it to prevent chapping. Apply magnesia or powder either by rubbing the towel over the lump of magnesia and applying to the face or by using the powder puff. Lump magnesia is usually preferable, then wipe the powder all off from the face as it is only applied to give it a smooth feeling and to prevent a glossy appearance of the skin.

This concludes the shave proper, but after setting the customer up in the chair complete your work by combing the hair, curling the mustache, if required, and such details as the customer may request.

Many old barbers make the mistake of not using good judgment in combing. Observe the style your customer has been combed before, and try and comb the hair as nearly like it as possible. By studying these rules carefully much time can be saved in a term of schooling, but some study will be necessary to get the full benefit of them.

PART V.

HAIR-CUTTING.

Skill in hair-cutting is attained by a study of styles and by an opportunity for constant practice. No one can become a skillful hair-cutter without constant attention to the work and there must be an opportunity for constant practice. Here is where the greatest disadvantage is found in the old style barber shop apprenticeship. Men who pay for a good hair-cut or a shave, naturally object to being made subjects for a novice to practice upon, consequently the student who has no one to practice upon has no chance for advancement.

It usually requires from two to three years to become proficient in this work. However, the same thing can be learned in two or three months with the proper opportunities before you. No one can learn this work or any part of it by seeing it done. It is necessary to apply yourself to this work constantly until you have thoroughly mastered the different styles, and the art of handling the shears and comb have become a second nature to you. There can be

as much genius displayed in the work as in the work of the sculptor or the painter. Expression can be displayed on the back of the head as well as in the face. As the sculptor moulds here and there for expression and character, so a slight touch with the shears and comb in the proper place, will display graceful or awkward outlines. It is the barber, but not the clothes that make the man. No amount of reading or study will reveal this art, although you will be helped by suggestions and examples performed before you. Observe closely the fashion plates and directions that follow.

Probably the most simple of all hair-cuts is the "full crown." This style is ordinarily intended for boys from ten to fifteen years old, but should be given whenever requested.

It is made by using the clippers up to the crown of the head, thus leaving only the top of the head unclipped. Some experience is necessary in order to handle clippers properly. The greatest difficulty will be in allowing the handles the full stroke, for the apprentice, in nearly every instance, cramps his hand and thereby allows the machine only about half of its action. Be sure that it is given the full stroke to prevent clogging of the hair.

After the clipper work is completed, then trim the edge which remains, after the use of the machine, so

that it is impossible to see how high the clippers were used. After the edges have been evenly trimmed, cut the top of the hair between the fingers as shown in diagram. With this style, hair must be left longest in front, and should gradually taper down to the short hair at the crown and on the sides of the head.

In making the outlines of the haircut, which is the last and most noticeable part of your work, care must be taken to make the lines graceful. You should begin at the side of the head and in front of the ear and cut either straight down the back of the neck, on each side, or cut around as the customer desires. Always ask your customer which style he prefers. The outline made by the points of the shears signifies the line to which you should shave, and this outline should be made true and even.

HALF CROWN.

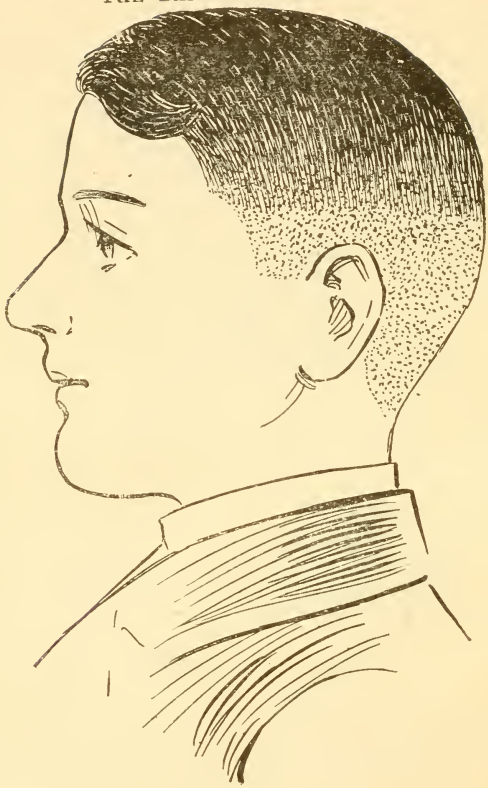
For the style known as the half crown cut, clippers should be used only half way to the crown of the head or a little above the ears. The line left by the clippers should be straight around and not be allowed to run down at the back of the head, as many barbers do with this style of cut. After completing the clipper work, trim the remaining edges in the same manner as in the full crown cut, giving a gradual taper to the hair, and so cutting out the clipper mark that it cannot be noticed how high the clippers were

used. The top of the hair should be cut in the same manner as in the crown cut, but the proper proportion must be maintained. It will be necessary to

TRIMMING FULL CROWN.

leave the hair a little longer than in the full crown cut. The usual mistake in this style is in leaving the hair too bunchy at the crown making it appear

FULL CROWN COMPLETED.



HALF CROWN CUT.

as though a wig had been placed on top of the head. Study the fashion plate for this style.

HAIR TRIM.

The style that is known as the trim may be divided into three lengths, the short, the medium and the long trim. All are cut the same, but the length of the hair should be gauged according to the customer's taste. For this style, clippers are not used at all.

It is best to begin on the side of the head and not at the back as many barbers do. The advantage of beginning on a side and working around is, that it saves time and extra work. Hair should always be shortest at the lower edge and gradually taper to the longer hair at the crown of the head.

The ordidary or medium length is the style worn by most men nowadays, and in this cut it is necessary to become the most proficient. Cut with the shears and comb about two-thirds of the way to the crown. After you have gone clear around the head, begin where you left off with the shears and comb, and cut through the fingers from the front toward the back. Care should be taken not to get the hair too short at the crown. This is apt to happen unless you take particular pains to avoid it. After having gone over the top of the head do not make the mistake of cutting around the forehead the same as with a woman's

bangs. The ends of the hair at the forehead should only be trimmed slightly, comb all the hair to one side. This will allow the ends of the hair to remain in the position the hair will be when parted. Trim both sides alike so that the hair can be parted anywhere without leaving ragged edges on either side. It is often the case that barbers part the hair before trimming the ends. Avoid making this mistake, for if both sides are not trimmed exactly alike, the next time the hair is parted, if it is not parted in exactly the same place, ragged ends will appear on one side or the other. In making the outline, you will find the work for this style of hair-cut more difficult than with the crown or half crown cut.

COLLEGE CUT.

Comb the hair from the crown evenly in all directions, making a false crown at the center of the head. Trim the lower part of the hair the same as outlining for the ordinary or medium trim. Keep combing and trimming the edge until it is perfectly even, and shows no ragged edge. This will allow the hair, as it continues to grow, to have a massive or bulky appearance, and will leave it round and smooth, with no marks of the shears to show. By trimming the lower edges you shorten the hair underneath, giving

COLLEGE CUT—SIDE VIEW.

COLLEGE CUT—BACK VIEW.

the effects as shown in the cuts on pages 47 and 48.

It may be trimmed with the English bang as shown in the side view or as the ordinary trim. The hair, when combed straight down from the forehead, must be trimmed even with the lower edge.

POMPADOUR HAIR-CUT.

This style is little worn now, but no barber can call himself proficient without having mastered this particular style. There was a time when it was considered the most difficult of all cuts, but it is now considered as easy as any. The hair should be clipped the same as in the crown cut, then wet the brush and comb the hair straight up, using the comb just ahead of the brush. This will prevent the hair from lying down flat and will put it in a proper position to be trimmed. Trim the edges left by the clippers, but avoid getting deep into the hair.

After the edges are trimmed on both sides, start directly in the middle in front, and work back. In this way you have a better line to be guided by for the balance of the trim. Your mistakes will be in trimming off too much of the sides, thereby making it round. See that the hair has a gradual slope from the front back to the crown. Use the same care in outlining as with the other style.

PART VI.

BEARD TRIMMING.

VAN DYKE BEARD.

In most cases, the beard is trimmed short, using the clippers to the corners of the mouth, leaving only the chin unclipped. Next trim with the shears, then comb the edge of the beard which remains after the use of the clipper and gradually work to a point, funnel shaped at the point of the chin. Great care must be taken to have the work smooth underneath. the chin, so that the beard, when the head is in an upright position, will show no ragged edges at the bottom. You should always be cautious about trimming near the edge of the upper lip, as the hair usually grows thin on that part of the face, and a very little trimming will show the bare spots.

In order to have the points exactly in the center it is necessary to trim on both sides, first on the one and then on the other, and you must not finish one side before beginning on the other. In case the customer does not want the side of the face and neck clipped, trim closely with the shears, leaving the same length

THE VAN DYKE BEARD.

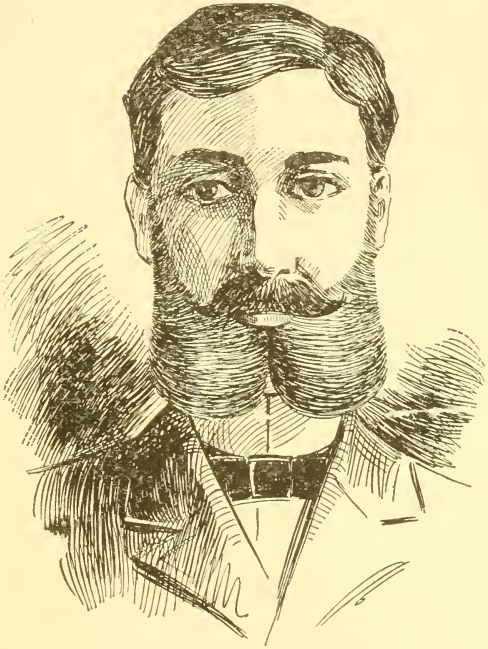
of beard and giving no proportion until you reach the corner of the mouth, then trim it to a point the same as when clippers are used. This is a business or professional man's beard trim, often called the "Napoleon," and you should be cautious in adapting it for the minister or for elderly gentlemen.

THE PARTED BEARD.

This style of beards is little worn nowadays, but those who possess a parted beard like those who wear the pompadour hair-cut, are particular about its appearance. It is one of the most difficult trims in the barber business.

The beard should first be parted in the center and combed out toward each side. The hair should then be trimmed closely on the neck either with the shears or with the clippers and gradually taper to the longer hair on the sides of the face. This beard is directly opposite to the Van Dyke and is meant to broaden the expression of the face and not to lengthen it.

The beard on the side of the face should usually be trimmed down until it is about half an inch long until near the chin, where it should grow longer as in the cut In any style of beard trim, care must be taken to have the hair trimmed closely on the neck. More work is necessary on this style of trim than the ordinary hair-cut, and this is a part of the work



THE PARTED BEARD.

that you receive the least practice on. Few barbers are expert beard trimmers. The College offers a splendid opportunity for practice in this work as well as all others.

There are many other styles of wearing the beard, such as the "Mutton Chops," chin whiskers, etc. No skill is required in trimming these, and the only care necessary must be displayed in blocking out a new beard, getting both sides even and always following the directions of your customer, as there are as many styles in blocking out whiskers as you have customers to wait upon.

PART VII.

SHAMPOO.

There are various methods of shampooing, although all are practically the same in the end, the only difference being in the substance or material used in giving the shampoo. The material most

favored now is shampoo jelly. It is a substance which foams readily, is mild, cleansing, and healthful to the scalp.

In preparing for the shampoo, place a towel above

the hair cloth, both in front and back, to prevent wetting the customers collar and clothes. About a thimbleful of the shampoo jelly is sufficient for an ordinary shampoo. Take the shampoo jelly in the left hand and the water bottle in the right hand, apply water and rub the shampoo into the hair. This produces a light lather, and when sufficient water has been used to change the jelly to a lather, set the bottle down and rub with both hands as in cut. Avoid rubbing with both hands in the same direction at the same time as this would be uncomfortable for the customer. Let each hand operate opposite to the other Rub with the balls of the fingers and do not scratch the scalp with the finger nails. Rub hard or light as suits the customer, usually rubbing the scalp about five or ten minutes, then prepare the shampoo stand and bowl.

Regulate the temperature of the water before getting your customer over to the shampoo bowl. Where you have no water connections procure a sufficient amount of water at the proper temperature (luke warm) in some convenient dish in order to pour over the head. When everything is in readiness, have your customer step from the chair to the shampoo stand, and force him to lean over far enough so that the water will not run down his neck, while washing the lather from his head. See that the soap is thor-

oughly rinsed from the hair and that the scalp is well cleansed. Avoid letting your customer raise his head up as soon as you have completed pouring on water or using the spray. Shake the water out of the hair as much as possible before using the towels, then dry the hair enough so the water will not run down the neck when the customer raises his head up. Be careful not to get lather in the customer's eyes.

After the face has been wiped place your customer again in the chair and dry the hair thoroughly with the towel. In drying the hair do not place the towel over the head in such a way that the ends will fly around in the customer's face or eyes. Handle the towel so that the ends will be kept at the back of the head instead of in the face. Towels without fringe are preferable. The size of the towels should be 16x28 inches. This is the most convenient size for shaving or shampooing. Do not try to dry the hair by fanning as this leaves the hair stiff and harsh. Always rub until thoroughly dry, thereby making it light, loose and fluffy.

EGG SHAMPOO.

For an egg shampoo use a fresh egg, break the end sufficiently to allow the white to come out a little at a time and rub thoroughly through the hair. After

rubbing the head well the same as with the shampoo jelly, wash the hair out the same as in the ordinary shampoo, but apply a little soap or jelly when you are rinsing the hair.

An egg shampoo is supposed to leave the hair in a better condition than any other kind of a shampoo.

ALCOHOL SHAMPOO.

An alcohol shampoo is the same as an ordinary one with the exception of rubbing alcohol through the hair after drying it.

From fifteen to twenty-five minutes is usually necessary for giving a good shampoo. Men pay more for a shampoo than for a sea foam, and it is the work attached to it that makes it more expensive. Too many barbers are accustomed to slighting this work, which requires as much pains as any part of the barber business. A man may receive a bath for the same price that he pays for a shampoo, and if it was simply for cleansing the head all customers would take a bath in preference to paying simply for having the head cleaned.

A shampoo is not properly done unless the hair is well rubbed and thoroughly dried.

DRY SHAMPOO.

Dry shampoo can be given the same as an ordinary

shampoo, using the shampoo jelly or a shampoo bar, but the hair should be washed out by using wet towels instead of taking the customer to the shampoo stand. Use a towel wet enough to wash the lather out of the hair, and rinse your towel three or four times while cleaning the scalp. Dry the hair the same as before.

SEA-FOAM.

Sea-foam answers the same purpose as a shampoo, but it requires less work. The material used is a liquid. Apply it to the hair the same as water and rub the head vigorously. Apply a sufficient amount to wet the hair thoroughly and by rubbing well, it will cause it to foam and evaporate. After a liberal foam has been obtained, rub with both hands as in a shampoo until entirely evaporated. Then take a wet towel and rinse out the hair the same as in the dry shampoo. Less time and less work is required in giving a sea-foam and a smaller price is charged for it. Sea-foam is very cleansing, but less beneficial to the scalp than the shampoo. It removes dandruff for a time, but is more apt to create a growth of dandruff than to destroy it.

SINGEING.

Singeing is to promote the growth of the hair. By

burning the ends after it has been cut it closes the pores of the hair keeping the fluid in and preventing the ends from splitting. It is one of the best remedies

SINGEING

for falling hair and it strengthens the growth. Hair can be singed at any length.

Use a singeing taper or gas light taper in the

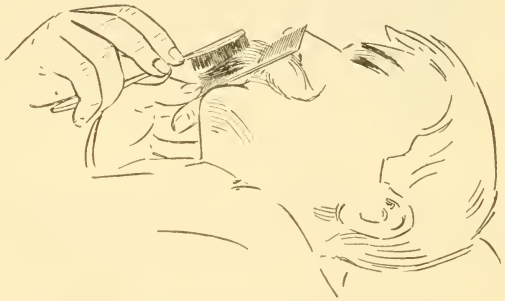
right hand, with the comb in the left, and for short hair, singe over the comb as in cut. Where the hair is long, singe over the fingers the same as in cutting long hair. This work is very simple after you have learned to trim, still it is a very important and a necessary qualification for the barber. The most pains should be taken around the crown and forehead as these are the parts where the hair is apt to fall out and needs the most strengthening. In singeing the back of the neck, use the comb above the blaze to prevent the fire from running up and catching the hair above the singer. This is the only difficult part of singeing.

DYEING HAIR.

The different formulas and preparations for dyeing hair are numerous, although there is but one kind used to any extent by the barber. This is called Dye No. 1 and No. 2, called so from the fact that it is in two parts, or two bottles, labeled Nos. 1 and 2. This is the only instantaneous dye we have, and for this reason is the one preferred by the barber. It is seldom used in dyeing the entire hair or whiskers but is the universal application for the mustache. Dyeing the mustache is but little practiced nowadays, but it is very important that the barber should know how,

for serving customers with this part of the work leads to other trade.

In dyeing, no matter what kind of dye is used, first thoroughly clean the hair or mustache. Sea-foam is the best to use for this purpose as it dries quickest. After the hair is thoroughly cleaned apply No. 1, either with the fingers or tooth brush. No. 1 simply prepares the hair for the dye, and does not color or



effect the skin. After drying No. 1 by fanning (not rubbing) apply No. 2 with a small brush, using it over the comb as shown in cut.

Great care must be taken in dyeing the mustache or hair, to have a very little of the material on the brush so as to prevent its running onto the skin. The most difficult part of this work is getting close to the

roots of the hair without touching the flesh. When the dye is once on it cannot be washed out, even with soap or ammonia, and it is obliged to remain until worn off.

Where other kinds of dye are used they are applied the same as No. 2, first by cleansing the hair and applying the fluid, but these dyes do not change the color of the hair immediately. Twenty-four hours is usually required for all other dyes to do their work. Any number of applications can be had according to the color required, each application making the hair a little darker, but with Nos. 1 and 2 it is immediately dyed black. No other color can be obtained.

BLEACHING HAIR.

Hair may be bleached from dark to light by using a solution of Hydrogen of Peroxide.

For bleaching, first clean the hair the same as for dyeing, and apply the bleach in the same way as you apply the dye, being careful to keep it off from the flesh. As many applications can be applied as required, each application changing the color of the hair a few shades lighter. Twenty-four hours' time is required after the application to change the color of the hair.

PRICES.

Too often the mistake is made by beginners in this work, who think they will obtain more practice and as good profits, by cutting prices. No greater error could be made and the writer would advise any man contemplating this profession as a life work to abandon the work entirely if the regulation prices cannot be had. Nearly any line of day labor will be found as lucrative as cheap barber work, if not quite as easy. Your time and money spent in mastering this profession is putting you in possession of a serviceable trade and your place cannot be filled by the ordinary laborer. It is one that commands and receives good prices for good services, and no one will be benefitted by inferior work at cut rates.

The average prices for barbering are as follows:

Hair-cutting	25c
Honing Razors	25c
Singe	25c
Beard Trimming	25c
Shampoo	25c
Mustache Dye	25c
Sea-foam	10c
Shave	10c.

Dyeing the entire head of hair should be charged for according to the length of the hair and

material required for doing it, usually from $1.00 to $2.00 is the regulation price for hair or whiskers.

In giving a shave where it is requested that the back of the neck be shaved it is usually customary to charge five cents extra. For these prices the best brands of cosmetics should be used.

MISCELLANEOUS BRIEFS.

Do not go out looking for employment at this work without a clean shave, clean linen and a shine. Your personal appearance has as much to do with holding positions as your work itself.

Neatness. Careful work. Politeness to customers. Speed comes by practice. Never hurry unless requested to. Do not seek to increase trade by cutting prices. Lady hairdressing is an accomplishment no barber can afford to be without. A well regulated barber shop should have the air of a parlor and its workmen the courtesy of a reception committee.

A very essential thing of the barber profession is Dermatology, a science which deals with the treatment of hair, scalp and skin diseases. A full course of lectures delivered to the students of our Barber College by Dr. B. Franklin Tolson, L. L. B., M. D., is given in our Ready Reference Guide, which also con-

tains eighty select formulas for all cosmetics used in the barber shop. Price 25 cents.

It is customary to leave a razor or some security for your position if you are not immediately ready to go to work. After securing the position it will always be expected of you to keep work-stand, chair and glass neatly arranged and clean. A barber is not usually expected to take care of the shop further than this, although in small places, where there are no porters, it is customary for the barber to help care for the shop.

FORMULAS.

HAIR TONIC (BALDNESS.)

Tinct. capsicum..... 2 drs.
Water ammonia (10 per cent)..... 1 oz.
Pilocarpine hydrochlorate..... 5 grs.
Cologne..... 3 ozs.
Use on scalp twice a day.

HAIR TONIC.

Tr. Cantharides..... 4 drs.
Liq. Ammonia..... 4 drs.
Rose Water..... 2 ozs.
Glycerine..... 4 ozs.
Bay Rum.....10 ozs.

REMEDY FOR DANDRUFF.

Resorcin	5 to 10 parts.
Castor Oil	45 parts.
Alcohol	150 parts.
Balsam of Peru	0.5 part.

Rub in daily with a piece of flannel.

HAIR DYE.

No. 1.

Gallic acid	20 grs.
Alcohol	5 drs.
Water	2 drs.

No. 2.

Silver nitrate	1 dr.
Ammonia	3 drs.
Gum arabic	30 grs.
Water	6 drs.

Dissolve the silver nitrate in the ammonia and the gum arabic in the water. Then mix.

SHAMPOO PASTE.

White soft soap	4 ozs.
Honey soap, in shavings	2 ozs.
Olive oil	1 fl. oz.
Water	1 fl. oz.
Potassium carbonate	1 dr.

Melt all together and beat into paste. May be perfumed if desired.

IMPROVED SEA-FOAM.

Alcohol..... 16 ozs
Water..... 16 ozs.
Aqua ammonia..... 1 dr.
Cologne water..... 1 dr.

HAIR BLEACH.

The best preparation for this purpose is Peroxide of Hydrogen.

BAY RUM.

Jamaica rum..... 16 ozs.
Rect. spts..... 64 ozs.
Water..... 48 ozs.
Mix and add:
Oil of bay..... 1 oz.

BARBER COLLEGE BRILLIANTINE.

Castor oil..... 1 oz.
Alcohol absolute..... 2 oz.
Oil of rose..... Q. S.
Oil of neroli..... Q. S

This makes a good preparation and is practically inseparable.

BARBERS' POWDER.

Salol..... 1 dr.
Starch..... 2 oz

Mix and make a powder.

HAIR POMADE.

Lard	4 lbs.
Yellow wax	3 oz.
Palm oil	1 oz.

Melt, strain, and add while stirring:

Rose water	4 ozs.
Oil bergamot	1 oz.

OINTMENT FOR BARBER'S ITCH.

Tannic acid	15 gr.
Sulphur, precipitated	½ dr.
Petrolatum	5 drs.

GLYCERINE FACE LOTION.

Mucilage of Flaxseed	8 fl oz
Glycerine	8 "
Alcohol	2 "
Essence of rose	½ "
Borax	2 "
Rose water, sufficient to make	32 "

VIOLET WATER.

Essence Violet, French's	8 oz
Deodorized Alcohol	7 pints
Rose water	1 pint

Mix and filter.

BOOK II.

HAIRDRESSERS' MANICURING, FACIAL MASSAGE, ELECTROLYSIS AND CHIROPODY MANUAL.

Hairdressers' Manual.

REQUIREMENTS OF HAIRDRESSER.

In considering the idea of becoming a hairdresser, you will naturally question yourself regarding requirements necessary to insure success. First, the most important of all, is, will you be careful and painstaking; are you

willing to wait upon others, catering to whims and dictations, and at all times be patient and pleasant.

Aside from your real skill, which can be obtained only by continual practice and careful instructions, these are the principal requirements.

You must dress neatly, and if in the employment of others, be prompt and punctual. This is not work that requires any special adaptation, but, like other work that is mechanical, it requires practice. It is not true, as many believe, that you must be gifted with a particular talent, as anyone with ordinary ability can succeed if they have the patience to practice and if given the opportunity such as our Colleges afford. It has been demonstrated that the most awkward beginners are often the most graceful graduates. Grace and ease of motion are acquired by continued use of certain muscles.

Good taste has much to do with proper hairdressing and selecting styles suitable to all conditions. While it is true that some are more gifted than others, at the beginning of the term, it does not necessarily follow that they will be the most satisfactory graduates.

The students who devote their undivided attention to instructions, and examples provided for them, will invariably finish with the highest percentage. Careless-

ness has no place in the hairdressing parlor, and one cannot hope to succeed, either in conducting an establishment, or in the employ of others, without solicitude for the patrons' welfare.

FURNITURE AND ARRANGEMENT OF ESTABLISHMENTS.

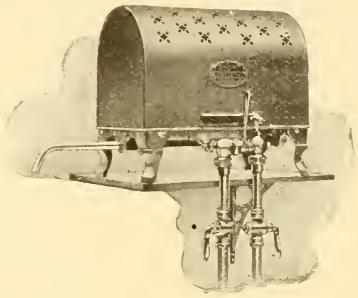
A neatly arranged parlor cannot help but attract attention, and has much to do with one's success in conducting their own business. It does not always require elaborate furniture or expensive outfits. An establishment for two or three operators can be furnished for $100, but to keep up with the latest styles in furniture and apparatus, it will require considerable more. A well arranged parlor should contain separate booths or apartments with a low screen, one that will not affect the light, and in each apartment should be a low dressing table with a mirror of sufficient length for the customer to see herself while seated in front of it, and for the hairdresser to see the effect of her work as she progresses. A French dressing stand is suitable for this purpose, or a mirror placed on a shelf, from 2½ to 3 feet from floor, will suffice.

Each booth should be provided with a gas iron heater, attached to ordinary gas jet, in the center of the

room. Or, still better, a gas pipe running along the wall in front of the number of booths required.

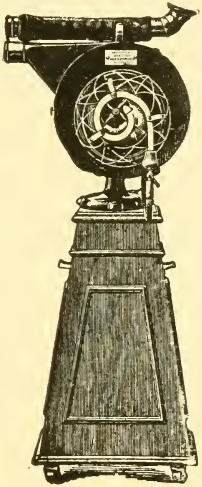
Ordinary comfortable seating chairs with low back completes the furniture of each booth.

If you are so located that city water can be obtained, the ordinary wash stand is sufficient for shampoo purposes, in addition to an instantaneous water heater, as shown in the accompanying cut. This heater



must be attached to the water and to the gas, and can be installed by any plumber or gas fitter, although few carry an instrument of this kind in stock. In case you do not want to go to this expense a five-gallon water can, can be arranged on brackets above the wash stand, suitable height to be out of the way. Under

neath the can should be a gas, gasoline, or kerosene, heater; the water should be given the proper temperature before using the spray. With this style of water can the faucet must be at the bottom in order to get the pressure of water to operate the spray. With the instantaneous heater the temperature is governed by a small lever that regulates the flow of gas and water at the same time.



HAIRDRYERS.

A hairdryer, if used, should be located convenient to the wash stand, so that it will not be necessary to take the customer any great distance while the hair is wet.

There are many styles of hairdryers. One of the most expensive is that in which the electric fan and heater are arranged in a cabinet. With this the current created by the fan is heated by the flame of gas and tempered to suit the customer. Another style is the one in which the gas heater is inclosed in a sheet iron oven or tube placed in front of an electric fan in such a manner as to blow the hot air through the hair. Another style is the heater using gas only without the electric fan, but this is not considered as satisfactory, from the fact that hair should always be fanned or rubbed while being dried.

If hairwork is part of the establishment, it is best to have it arranged in a back room if good light can be had; or in some apartment separate from the hairdressing proper. The instruments for the work are described on the following page.

In manicuring—and it should be a part of your work—a small table, similar to a sewing table, or one made especially for the purpose, can be arranged at one side of the room in such a manner that light will come from over the operator's shoulder.

There are regular manicuring tables made with glass top and with drawers at the side for cream, powder and

all supplies necessary for the work. These are more sanitary, as the tops can be kept perfectly clean, and the articles used closed up in the drawers, free from the dust of the room.

The Facial Massage, if part of the establishment, should be in a booth similar to the hairdressing booth. The chair for this purpose should be one that reclines similar to the Morris chair, or those used in barber shops. A small bracket with a drawer to hold cream.

powder, etc., can be attached to the wall in front of chair, and on it placed a mirror similar to those used in hairdressing parlors; or a small table with drawer can be used in place of brackets.

The same room or booth can be used for electrolysis or chiropody, if satisfactory light can be arranged; daylight is best. If it cannot be had, artificial light, with a shade, can be arranged close to the face or the foot as the case may require.

No additional fixtures are required for electrolysis, except the battery and medicine for doing the work. For chiropody, a small foot tub is necessary and medicine cabinet within reach of operator while seated on a stool for the work.

Any of this furniture or fixtures described can be had at Moler Supply House, 39 Peck Court, Chicago, Ill.

One can keep pace with fashions in hairdressing as they change by subscribing for any of the hairdressing journals. The subscription price is usually $1.00 a year. The styles that are in vogue to-day are soon out of date, and new ones taking their places. It therefore is as necessary after becoming adept at the work to keep pace with styles, as it is to learn it properly in the beginning. This is a profession in which one can display rare taste and skill if studied carefully.

Many ladies who do not care to go to the expense of fitting up an establishment, create a residence trade. By this method the hairdresser calls at the customer's home by appointment, and is entitled to a better fee than is usually asked in the hairdressing parlor. There is probably no work that will pay better than resident trade, when one is able to do manicuring and massage in connection with hairdressing.

In the pages following every branch of the work, as taught in our college, is taken up in detail, and while it is not expected that you will become an expert from the instructions that this book gives, you will be greatly benefited by it.

SELECTION AND CARE OF TOOLS.

There is but one grade of tools used by professional hairdressers. They are peculiarly adapted to the work, and are entirely different from those used in private use. They must be kept in proper order to do proper work and by following instructions closely in this line, it will save a great deal of annoyance in your future work.

CURLING IRONS.

In selecting irons different sizes are needed. The waving irons run in sizes from No. 1 to No. 5. The No.

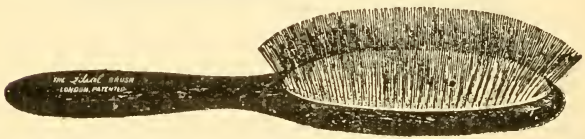
4 is the ordinary or size that is most used. The pattern known as the "Marcel" waver is the one most used at present. Formerly the French waving iron took its place. For curling, the irons run in sizes same as the wavers, from No. 1 to No. 5. That used for curling the short hair around the temples and neck is No. 1 and that used for curling long hair is No. 4. This is also used in waving, crimping and curling long hair, as well as hair trimmed to be curled all over. The size used for large curls to appear as natural curls is No. 5. A complete outfit con-

sists of one of each size in both wavers and curlers, although a great many hairdressers possess only about half this many. In selecting the brands, only the best French iron should be used as the cheaper brands soon warp with the heat and do not give the hair the appearance of a natural, smooth curl. In selecting, always get the smooth ones that close tightly together from one end to the other. These irons are all without the spring which is found in irons used in private work. Great care should be

used in heating the irons not to get them too hot, as in overheating they become rough and usually spring out of shape. Should be very careful when the iron is hot, not to spring it as when it cools it will not close tightly. It should be kept in a perfectly dry place to avoid rusting. It is well to keep them wrapped in a dry cloth or chamois skin. As they become old and burned, they can be smoothed and repolished with sand paper.

HAIR BRUSHES.

The best brush that can be used for ladies' hair is one known as the air cushion brush. The best grades are those made of genuine bristle, and of course are



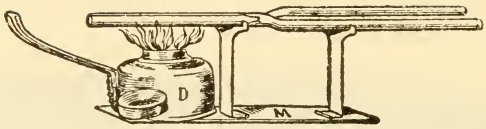
the most expensive, although there is a similar wire brush made of good quality as serviceable, and answers the purpose almost as well. The air cushion brush is different from the ordinary hair brush from the fact that it is more pliable and elastic, which enables one to brush snarls from long hair better than the solid back brush.

COMBS.

The hard rubber comb is the one that has taken lead among the hairdressers recently. It is one that is strong and serviceable. The teeth are more easily kept clean, on account of their pyramid shape. They are almost unbreakable. These combs are made with all coarse teeth, or with one-half coarse, and one-half fine. Probably the latter is the best for all uses.

There is a horn comb with metal back much cheaper and quite durable, but does not give the same satisfaction. The aluminum comb, among the cheaper grades, is probably the best, from the fact that it can be sterilized. The celluloid comb should never be used in singeing the hair, as it is inflammable and dangerous.

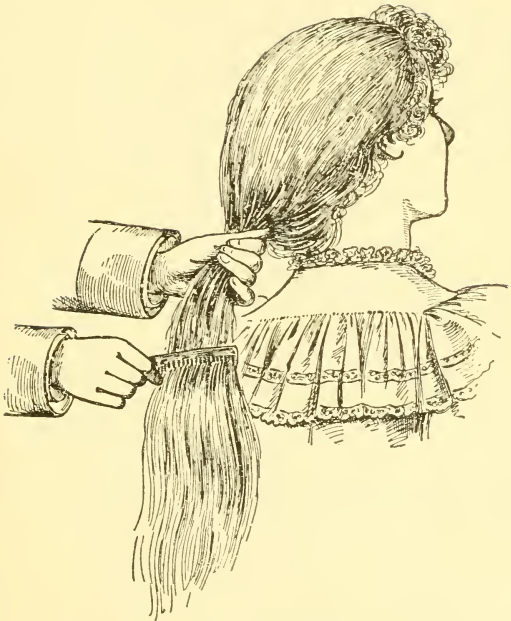
Combs and brushes should be washed at regular intervals, in 10 per cent. solution of carbolic acid or formalin. The ordinary barber shears are the best for trimming the hair.



An alcohol lamp is necessary to complete the outfit, as in calls to private houses it would be the only means of heating the iron. A small lamp, as shown in cut, is best for this use, and should be heated by alcohol in order to keep it from blacking the iron and making it unfit for use.

WIGS AND SWITCHES.

A wig is not always necessary, but is very useful in serving to show different or new styles of hair-dressing. It is also very convenient to have for practice use, and can be used in practicing new styles as they are brought forth. A switch is very convenient to have as in many styles of hair dressing this is necessary. It is the same as a wig which only adds to your practice of new styles. Customers who wear switches oftentimes ask for the styles that appear in fashion plates, and by having one of these for your practice use you will be able to accomodate all.



FIRST WORK.

In beginning, first prepare by spread-

ing the hair cloth or apron over the person and pin it closely around the neck to protect the dress. Then take down the hair by removing all the hairpins and allowing the hair to hang straight down the back. A chair of the ordinary height with low back should be used so that the back will not interfere with the hair while being dressed.

COMBING.

First, part the hair in the centre, then on the sides dividing it in four parts. Comb each division separately by holding the hair tightly close to the head and beginning at the extreme ends of the hair and working up as the snarls are removed.

In parting the hair, hold the comb between the thumb and forefinger, drawing a straight line from nearly the crown of the head to the back of the ear. After the four divisions have been combed out separately, then comb it altogether straight down the back, which leaves it ready for crimping and dressing.

CRIMPING.

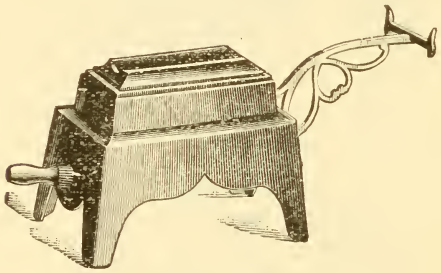
First, part the hair in the center from the forehead about half way back to the crown, and then on the sides to the back of the ear.

These lines must vary according to the thickness of

PARTING.

the hair or shape of the head. In thick hair, a small proportion should be divided off, and in thinner the part should be farther back. After this division is made, another part should be made from near the back of the ear around the back of the head to the other side, leaving the crown in a division by itself, and should be twisted and pinned up out of the way. The balance of the hair should be crimped, curled or waved.

In all first-class establishments the irons are



GAS STVOE.

heated by gas heaters, a small stove or burner made especially for this purpose.

The iron should be put on the burner three or four minutes before ready for use. Hair should be parted in small strands for crimping, beginning at the back

CRIMPING.

of the head near the crown and working forward and down until the side is finished. Curl both sides alike and then the back; just enough hair must be divided in each strand to fill the iron, making a space of about an inch square.

After the first strand is separated, take the iron from the burner and test the temperature by closing it on a piece of paper. If it does not scorch the paper it will not burn the hair, but it must be made as hot as possible and not burn.

If the iron is overheated, it can be brought to the proper temperature by twirling it in the hand until cooled sufficiently for use. It should never be dipped in water to cool, as it soon spoils the iron, in this way, causing it to rust. With little practice you will be able to test the temperature by holding it close to the face.

Hold the iron closed in the right hand, pick up the strand of hair divided for the curl in the left hand; hold the iron about one inch from the head and begin by winding the hair around the iron, starting in the center of the iron and winding towards the end until about one-half of the length of the strand is crimped, then turn the iron down to the head, crimping it close to the roots.

Hair should be wound around the iron from the front to the back, and on the back of the head begin-

ning at the upper part and work down, winding the hair around the iron from the bottom up.

When through curling, unpin the straight hair, the part that has been pinned up, comb it out, holding the hair close to the head with the left hand and combing it out with the right, beginning at the ends of the hair and working toward the roots. After the snarls are all taken out, comb the hair up and tie it close to the roots with a string, letting the ends hang down the back, then comb the crimps out at the back of the head first by taking the comb in the right hand close to the head, drawing it through the curls, giving it a loose, wavy appearance; then comb out the front, one side at a time; gather all of the crimped hair up by bringing the back hair up with the left hand and gathering the front in the right hand, letting the ends fall between the thumb and the finger of the left, then retie all of the hair together at the crown of the head, leaving the crimped hair loose enough to give a fluffy appearance.

Now you have the hair ready to dress in any style the customer wishes. The style that is used most at present is put up by dividing the hair crossways of the head, this leaves the hair divided into a top and bottom part. Take the top part in a twist or coil and pin it in place as shown.

This can be done up in a knot or pinned in coils to suit the style your customer desires. The lower half or part that you have left, twist in a coil holding the ends of the hair with the right hand, take the left near the centre of the strand, then bring the ends up to the head and turn the hair over to make a loop.

Be sure that the ends of the hair come under the loop, then make a second loop with the ends of the hair at the side of the head finishing by pinning the ends under the loops crossing them at the back of the head or curl the ends and pin them down in the center. This is the simplest style of dressing the hair and after once learned the styles as they change are easily followed. In pinning up the first or top coil let the ends of the hair remain on the left side of the head, and in putting up the bottom coil, bring the ends to the right, and as you finish pinning the ends of the hair, let them cross each other at the back of the head, otherwise you would not have sufficient hair to pin to.

This completes a plain hair-dress without bangs, This style of hair-dress can be used with a pompadour roll or a rat. They are made of wire or hair, and can be used on the front of the head, the sides or back. They are used by putting them on the head after the hair has been divided the same as it would

be for crimping. When used on top, pin the roll on each side and in the center, then comb the hair, either crimped or straight, over the roll, covering it entirely and giving the hair the appearance of

PUFFING.

pompadour, often called the pompadour roll. When used on the sides, comb the hair over the roll at each side and comb it back flat on top, allowing the

hair to roll out on each side only. It can be used in the back the same way.

The hair can be dressed in puffs after it is crimped instead of coils, which is done by dividing the hair in four or five strands, parting it crosswise in as many strands as you want puffs. Comb the back strand out straight, do not twist it in a coil as in dressing the former style. Hold the ends of the hair in the left hand between the thumb and the finger. Place the forefinger of the right hand about an inch from the left and then bring the end of the hair over the right finger and roll the strand up by bringing one finger over the other inside of the little loop you have formed. When rolled to the head, hold it there in a puff with the forefinger of the left hand and spread it with the right hand, pinning the side of the puff close to the head. Then remove the finger of the left hand and pin that side the same, then so on with the next one until all the puffs are made, one after the other. To avoid having the puffs drop away from each other, put an invisible hairpin in the center of the puff, pinning them together. The best way to follow new styles is to watch the fashion plates that come out with the Hairdressing Journal, and practice them on a wig before trying them on your customer.

HIGH HAIRDRESS—FRENCH DOUBLE DIP.

In this style, tie the hair after parting and curling, same as in the former styles, except that it should be tied as high as the hair will allow. Begin by putting

TIEING.

up the front, standing on the right side of the customer, putting up the left dip first.

The dip is made by first roughing the hair with the comb, which is accomplished by sliding the comb back-

ward through the hair toward the roots. Great care must be taken not to allow the teeth of the comb to extend through the under portion. After roughing, smooth the under side by combing toward the ends.

ROUGHING.

In making the dip, first twist the ends of the hair to the right with the left hand, keeping the first and second finger of the right hand about an inch from the roots of the hair and draw the entire coil over the

finger, making a puff as shown in the cut. In drawing the finger from underneath the dip spread the hair into a roll.

FORMING DIPS.

The second dip is accomplished in the same way as the first. In dressing the sides, divide the hair crosswise into two parts, bringing the upper half straight up and pin at the crown and then take the remaining half and pin over the other, excepting that it is pinned

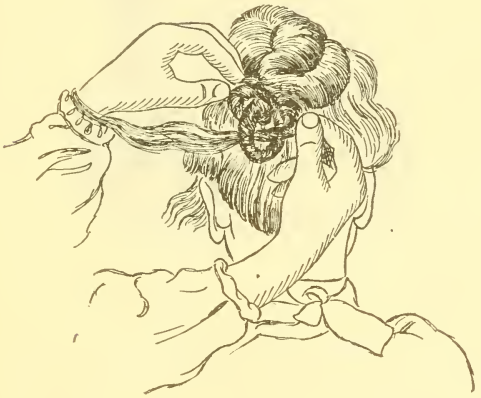
a little farther back. Both sides are dressed alike. The back of the hair is now ready to be dressed.

Part the hair crosswise and rough the upper half the same as the front dip, and twist from left to right in a coil, leaving the rough portion inside the coil. This

HIGH FRENCH KNOT.

will leave the coil loose and fluffy, with a smooth exterior. Twist into a long coiffure by taking the right hand with the palm up underneath the coil and turn it, leaving the back of the hand up. Pin in place, leaving the high French knot. The remainder portion of this strand is puffed as shown in former cut (puffing), and pin in place at the side of the coiffure.

Now, take the remainder of the hair, twist into a coil and make a half knot by holding the coil with the



BOW KNOT.

FRONT VIEW—COMPLETED.

BACK VIEW—COMPLETED.

right hand a little way from the head, and taking the first finger of the right hand with the palm of the hand up and form a loop by turning the hand over, leaving the next strand around the first finger, then bring the strand over and draw upward through the loop so that it forms a bow knot, and pin down, making the form of a three-leaf clover.

Ornaments should be worn on the left side.

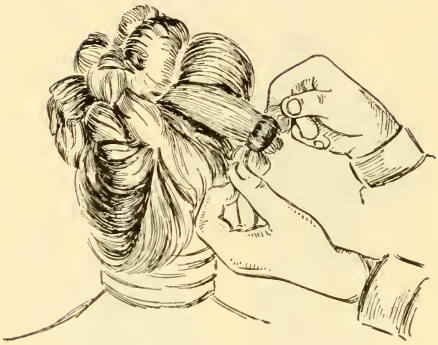
SIDE DIP—LOW HAIRDRESS.

The front of this is put up the same as in the former style except that one dip is made instead of two and placed a little to the left. Tie back hair up as in the former style except have it a little below the crown. The hair is now ready to be dressed. Divide it into two parts by parting crosswise. First, twist into a roll and make a half figure 8 by holding the ends of the hair with the left hand. Take the first finger of the right hand underneath the roll, making a loop by turning the right hand over with the first finger still in the knot. Then bring the strand around the knot with the left hand, forming a puff. Then pin in place and make a puff with the ends of the hair, making the last puff at the side of the first one as shown.

This puff is made different from the former ones, as the remaining ends are long and thin. Hold the ends

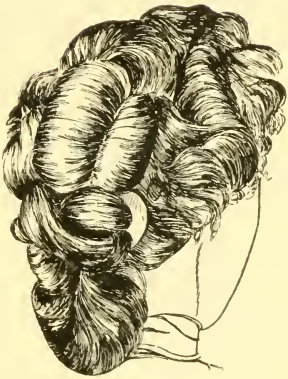
HALF FIGURE EIGHT.

of the hair with the right hand and wind it around the first three fingers of the left hand, flatly rolling up the balance of the strand to the head and pin in place at the side of the coiffure. Twist the remaining portion



PUFF NO. 2.

of the hair to the right tightly, and when doubled back it will form a half-figure eight. Leave it long enough so that it comes about two inches below the roots of the lower hair. Pin in place. Twist the balance of the strand tightly to the right and place crosswise of the head into whole figure eight. Tuck the remaining short ends underneath and pin in place.



BACK VIEW—COMPLETE.

MARCEL WAVE.

This style of waving takes the place of crimping and can be used with any style of hairdress. It must be done with a particular style of iron, called the Marcel Iron. When properly done the hair remains waved longer and has the appearance of a naturally wavy head of hair.

Before commencing, shampoo the hair and dry well. Begin waving the hair on the right hand side. Take a strand, not too thick, and make the first wave just above the ear. To obtain the first wave, the strand of hair must be held by the left hand. Irons should be held perpendicularly, as shown in cut, in the right

hand and the hair should be pressed with them with a slightly upward movement. The second wave is obtained by sliding the irons a little farther along the strand of hair, then pressing them with a slightly downward movement. This operation should be continued right along to the end of the strand.

The first strand having been properly waved in its

full length, a small part of it should be taken and joined to the next in order to show exactly where the irons are to be placed along this second strand, so that when the hair is waved all over and nicely combed all the waves will fall properly into each other.

The right side being entirely finished, the left should

be proceeded with. The position in which the irons must be held should be carefully noted and care must be taken to always keep the hollow groove in the irons on the top. Proceed in the same way, taking up a small part of the first wave strand, in order to properly indicate the places where the second strand should be waved.

The sides being waved, continue with the strand at the top of the head, taking a small part of the waved lock from the right side as an indication as to where the waves are to be made.

In order to wave the nape of the neck, the head should be bent slightly forward, and the strand already finished fixed up on the top. The little locks at the

nape of the neck should then be held with the left hand and waved with the right as previously shown.

Ladies can easily keep the waves from disappearing by touching them up with the irons, even when the hair is dressed.

TRIMMING.

Many styles of bangs are worn at different times, and the form of trim ming, like dressing, can be learned from the fashion plates. The bang worn on the top and sides is made by parting the hair crosswise from the top of one ear to the other. If the hair is parted in the center, comb each side down; then take up a small lock, beginning at the top or the part, and cut it off the proper length, usually from two to three inches, depending entirely upon the shape of the forehead; then pick up the next lock underneath, cut the same length, but be careful and hold the hair down when cutting instead of straight up, and so on until all the bangs are trimmed the proper length. Be careful to get each side alike. Comb the short hair forward over the forehead and cut in a V shape, about even with the eyebrows. Then comb the sides out, holding it between the thumb and finger of the left hand, cutting it even, making it gradually shorter close to the ear, then comb it straight and trim the lower edge nearly to the bottom of the ear. Other styles can be trimmed in the same way, following new fashion plates.

In case the hair is to be cut all over, it must be trimmed the same as a barber shingles hair, and fol-

low the same line of instructions as given in our Barbers' Manual, except that the neck is never shaved. Be very cautious and not get the lower part of the hair trimmed close to the head, as it must be left long enough to curl. This is the only difference in trimming short hair for ladies and men.

SHAMPOOING.

Comb the hair out the same as in dressing it to prepare it for shampoo. There are a great many substances used in giving a shampoo. The kind most favored by hair dressers is the liquid, a formula of which is given in the back part of the book. This is applied by using the regular barbers' bottle, so made that you may hold it by the neck and apply the shampoo as wanted. Hold the bottle in the left hand, pour on a small portion at a time and rub with the right. This will form a lather, and a sufficient amount must be used to thoroughly wet or suds the hair. Start on the top and work the suds down to the sides, being careful not to let the lather get into the customer's eyes or on the face. Then gather the long hair up from the back of the head in the right hand and apply the shampoo with the left until the hair is thoroughly lathered to the ends. Then set the bottle down, hold the long hair up over the head

without allowing it to tangle and rub the roots of the hair with the right. Never rub the long hair in such

SHAMPOOING.

a way to tangle it. After the scalp has been thoroughly cleaned and rubbed, your customer is

ready for the rinsing. In preparing your customer you should be very cautious in putting the towel around the back of the neck to protect the dress.

Where you have a hot and cold water apparatus, see that the water is perfectly temperatured before getting your customer under the spray. In preparing the wash stand, lay a towel on the stand that the customers may rest their elbows on it in leaning over the bowl. A stool of the proper height is most convenient for your customer to sit on while the hair is being rinsed. After the wash stand is prepared, take your customer to the stand and have the head bent over far enough so that the water will not run down the neck while being applied. Take the spray in the left hand, and as the water is turned on, be careful that it is not allowed to wet the collar of the dress. Turn the hair down over the head at the top and begin rinsing at the roots. First thoroughly cleanse the scalp and use sufficient water to get the soap all out. Work carefully down to the ends of the hair without tangling it. The greatest mistake is in not using sufficient amount of water to thoroughly cleanse it, which will cause it to be sticky in drying.

After the hair is thoroughly rinsed, wring as much water out of it as possible, and dry it enough so that the water will not run down the neck or over the eyes when the customer raises up from the bowl.

In taking the customer back to the chair, hold the hair on the top of the head with a towel placed over the hair in such a way as to protect the face and clothing.

DRYING.

Begin the drying by letting the hair fall down over the back and thoroughly rubbing the scalp with a

towel until partly dried, and complete by fanning or laying it over the electric or gas hair dryer. Hair dryers are objected to by a great many customers, and in this case the hair should be fanned with the left hand, and at the same time rub the head with the right, allowing the hair to pass through it.

Hair dried without rubbing is more harsh and stiff than if it is rubbed well while being dried. In medium hair the drying usually requires from twenty minutes to a half hour.

After the hair is thoroughly dried, it is well to brush it until it becomes soft and glossy, then it is ready for combing and dressing Hair immediately after being shampooed is harder to handle than before.

There are many different kinds of shampoo, such as the egg shampoo, which is done the same as with soap except that the substance is prepared by using eggs well beaten, same as given in the formula in the back of the book.

A dry shampoo is usually given by washing the hair thoroughly in alcohol and rubbing until dried or evaporated. No water is used for this style of shampoo.

Where the customer prefers their hair to be washed with certain brands of soap use the soap in the left hand and the water bottle in the right, and apply

water and rub the soap on the head until sufficient lather is obtained.

Many times a tonic is required after the shampoo. Apply it after the hair has been partly dried, then finish drying the hair so that the tonic as well as dampness may be evaporated.

Sea foam cannot be used in ladies' work, unless washed out the same as shampoo.

SINGEING.

This process of burning the ends of the hair is for the purpose of keeping it from splitting at the ends and is recommended for falling hair. When it becomes dead or dry, it splits and spoils the growth. By burning the ends, it closes the pores and keeps the fluid in the hair and gives it a livelier and healthier appearance. It often stops hair from falling out and is one of the best means to invigorate dull or dead hair.

Singeing is done with a wax taper made especially for the purpose or by an alcohol burner that allows a small flame to peep through a perforated surface. Wax tapers are usually recommended and can be obtained at any wholesale house or you may use the ordinary gas lighting taper.

The hair is taken down and combed out, the same as preparing it for a shampoo. Take a small strand

separately and twist it firmly in order to compel the short ends of the hair to spring out from the coil also to prevent from catching fire as the singer is passed over the hair to catch the protruding ends.

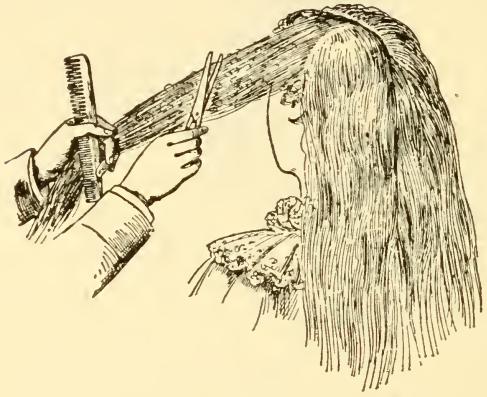
Hair is often trimmed in this way, but in trimming

SINGEING.

it does not prevent the hair from re-splitting as in singeing. Continue clear around the head until all the ends have been touched. When hair is uneven at the ends, it can be trimmed with the shears or singed evenly by combing the hair straight down the

back and touching the long ends with the singer or shears.

After singeing hair should be well brushed in order to brush the burnt ends off and avoid the appearance of singed hair.



CLIPPING.

Where a head is to be singed and shampooed both, always shampoo first as it removes the oil from the hair, makes it lighter and easier to get at with the singer.

BLEACHING.

In bleaching, remember that the hair must be thoroughly shampooed and dried as the bleach will not take effect on oily hair.

Comb the hair out the same as preparing it for dressing, part it in the center as far back as the crown and begin by applying the bleach with a tooth brush at the roots of the hair along the part. Then divide the hair off in strands and apply the bleach until the roots of the hair have been thoroughly dampened. Rub the bleach in at the roots and be careful that no hair is missed. Apply the bleach with a tooth brush as far down on the strand as is necessary, the balance or the ends of the hair can be dipped into the bowl of bleach.

Bleach is not injurious to the scalp and should be applied to the roots of the hair, although it is not well to soak it as you would with a sponge. The material is quite expensive and should be used sparingly. In dipping the ends of the hair in the bowl, wring them out carefully to prevent its dripping as the bleach removes the color from anything it touches. In case the ends cannot be wrung out to prevent them dripping, bring the ends up over the top of the head and rub them thoroughly among the roots of the hair.

Peroxide of Hydrogen is about the only material used for this purpose. More than one application is usually necessary, although this depends entirely on what shade the customer wants her hair. Each application lightens it to a certain degree. Black hair is bleached much easier than the lighter shades.

DYEING.

There are a great many kinds of dyes used in ladies work. Probably the most to be recommended at present is the kind where one application will do the work. In using this sort of a dye, you must select the shade you want, and after being applied it requires time in the air and sun light to bring it to the proper shade. Other kinds of dye are applied by using two ingredients usually called No. 1 and No. 2, or A and B. This is instantaneous and comes in seven different shades.

In dyeing, first shampoo the hair and see that it is thoroughly cleaned and dried the same as in bleaching, then apply the first ingredient or No. 1 with a tooth brush the same as bleach, only being careful to keep it from the scalp as it colors anything it touches. Apply it the same as bleach, and as soon as No. 1 is on and dried, apply No. 2 in the same way. No. 2 is the one that colors. In applying both ingre-

dients, the hair should be thoroughly rubbed and wet with the tooth brush, being careful that none of it escapes. The ends of the hair cannot be dipped the same as in bleaching, and must be applied to the ends the same as the roots. This is the most tedious part of ladies' hairdressing, and the prices for this work are according to the amount of material you have used and the work you have done.

In using other dyes such as Buckingham's and all brands that use only the one ingredient, apply it the same as No. 1 in the former explanation.

There are other dyes that are to be applied with a fine comb. As directions are given with all dyes to be used, it is only necessary to follow direetions in applying it. Different formulas for dyes are given in the back of the book, and can be obtained at any drug store.

Hair can be crimped and dressed as soon as the dye is thoroughly dried, but twenty-four hours after it is applied, it must be shampooed as some kinds of dye leave the hair sticky.

In shampooing it do not use shampoo paste or strong soap. First prepare a suds with warm water and some mild brand of soap. Take the customer to the wash stand and have the suds poured over the head and rubbed lightly before using the spray in order to remove the superfluous dye from the hair.

SCALP MASSAGE.

Finger Manipulation, Vibratory and Electric.

Scalp Massage is a part of hairdressing and taught in the same course. It is a treatment for diseased or unhealthy scalp, as well as to prevent falling hair, dandruff and other diseases.

The unhealthy scalp, as a rule, has poor circulation and has usually grown tight to the head. Finger Manipulation is for the purpose of loosening and creating a circulation, and is assisted by vibratory or electric battery.

Tonics are essential as well as massage in this work, and the formulas on the following pages are the best we have found for this purpose. There is no positive cure for bald head, but they have some time been benefited by massage, which should be given immediately after the shampoo.

THE FIRST WORK.

Part the hair from front to back, beginning at the top, apply the tonic with a small sponge or small bits of cotton, soaked in the tonic, so that it will thoroughly moisten the scalp. In case you use the sponge, thoroughly cleanse it after using it on each customer, by rinsing it in 10 per cent. solution carbolic acid or formalin.

Pour the tonic in a saucer or similar receptacle, take the sponge or cotton in right hand, steady the head with the left hand, apply the tonic to scalp where the hair is parted. Continue by parting the hair about one inch below the first part, starting on the right side, working clear around the head to the left. Each part should be about one inch below the previous one. The object being to apply the tonic only to the roots and not to the hair itself.

After the scalp is well saturated, begin the massage with the shuttle movement. Massage with balls of the fingers, and not with the finger nails. The object is to loosen the scalp by moving the fingers back and forth, allowing the movement of one hand to work opposite to the other. Continue by working up to the top of the scalp, always standing behind the customer.

The next movement is to place the balls of the fingers of the left hand on top of the scalp, and with the right manipulate from back of neck to crown, keeping the fingers about one inch apart. Press firmly, so that the fingers will have the tendency to loosen the scalp without pulling the hair. After treating the entire scalp in this manner continue with the hands, as first described, using a rotary movement.

In case the tonic is not to be used, proceed with massage movements as directed. The vibrator massage can be used in place of finger manipulation, or in addition to finger manipulation, as follows:

VIBRATORY MASSAGE.

The Vibratory Massage is not an electric appliance, as is generally supposed. The movement of the apparatus is attained by use of electric motor, but no electricity is applied to the scalp. The movement is a short vibrating action so rapid that in itself it is a pleasant sensation and leaves a very pleasant feeling to the

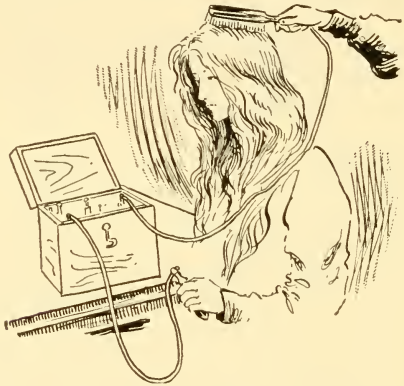
scalp. This apparatus can only be used where electric or water power is obtainable.

The ordinary flexible shaft vibrators cannot be used to advantage in scalp massage, where the hair is long, as the rapidly moving mechanism is liable to get fast in the hair, but the vibrator used by our system gives a natural vibratory hand massage and is applied by attaching the hand to instrument in place of rubber cup. Instructions for operating the apparatus are shown in the following pages.

After the right hand has been attached to the instrument and thrown in motion, steady the head by placing the left hand on top of the scalp, and with the right hand in motion from the vibration of machine place the tips of fingers on the scalp firmly enough to keep them from tapping, work from bottom up, continuing clear around the head. This is especially good for headaches, neuralgia and like ailments. More work can be accomplished in one minute with the vibrator than in twenty minutes with ordinary finger manipulation. Never give more than five minutes of this treatment at one time, but it should be given at least once a week to keep the scalp stimulated and in a healthy condition.

ELECTRIC SCALP MASSAGE.

In many cases electric treatment for the scalp is preferred to other methods, and it may be given in addition to finger manipulation. The faradic current is used for this purpose. Full instructions for the use of this battery is given on the following pages.



There are different ways of applying electricity to the scalp. Allow your customer to choose the method preferred, but if the operator is allowed to use her method, select the most beneficial for the case. If to be used in connection with the finger manipulation, first

attach the wrist electrode to wrist of right arm, have the customer hold the metallic handle attached to the battery, proceed as in the first instruction in finger manipulation. This applies a mild, soothing current through the operator. The connection is only formed while the fingers are on the scalp.

If brush is preferred in place of wrist electrode, the brush instead of wrist band is attached to the cord, and the hair thoroughly brushed, being careful to keep to the roots of the hair. The brush should follow the finger manipulations.

SHAMPOO LIQUID.

Bay rum	3 qts.
Tr. Cantharides	½ oz.
Carbonated ammonia	½ oz.
Sal Tartar	1 oz.

After using, cleanse the hair with clear water.

IDEAL HAIR DRESSING.

Lanoline	4 ozs.
Rosewater	1 oz.
Lard, prep	1 oz.
Oil rose	10 drops.

HAIR DYE.

NO. 1.

Gallic acid	20 grs.
Alcohol	5 drs.
Water	2 drs.

NO. 2.

Silver nitrate	1 dr.
Ammonia	3 drs.
Gum arabic	30 drs.
Water	6 drs.

Dissolve the silver nitrate in the ammonia and the gum arabic in the water, then mix.

HAIR BLEACH.

Peroxide of Hydrogen can be secured at any drug store.

HAIR DYE.

Nitrate of silver	20 grs.
Sulphite of copper	2 grs.
Ammonia	Q. S.
Distilled Water	Q. S.

Dissolve the salts in ½ oz. water and add ammonia until the precipitate which is formed is redissolved. Then make up to 1 oz. with water. Apply to the hair with old tooth or nail brush. This solution slowly gives a brown shade. For darker shades apply a second solution composed of—

Yellow sulphide ammonia	2 drs.
Solution of ammonia	1 dr.
Distilled water	1 oz.

COLD CREAM.

Vaseline	14 ozs.
Paraffin	1 oz.
Lanoline	4 ozs.
Water	6 ozs.
Attar of Roses	5 drops.
Vanilin	4 grs.
Rect. spirits	2 drs.

MOLER HAIR TONIC.

Bay Rum	1 qt.
Witch Hazel	1 qt.
Glycerine	4 oz.
Tr. Cantharides	1 oz.
Ammonia	½ oz.
Rose Water	1 pt.

PRICES FOR HAIRDRESSING.

The average prices for hairdressing in first-class establishments range about as follows, although the price is usually double where the hairdresser makes private calls:

Hairdressing, plain	$ 50
Hairdressing, fancy	75c to 1 00
Trimming top bangs	15
Trimming top and side bangs	25
Trimming and curling top bangs	25
Trimming and curling top and side bangs	35
Shampooing, medium length	50
Shampooing, heavy hair	75c to 1 00
Shampooing short hair	25
Trimming short hair all over	25
Trimming and curling short hair all over	50
Singeing short hair all over	25
Singeing long hair	50
Bleaching medium length, each application	50
Bleaching long hair, each application	1 00
Dyeing short hair all over	2 00
Dyeing medium length	5 00
Dyeing long hair	$ 5 00 to 10 00
Dyeing heavy gray hair	$10 00 to 15 00
Scalp massage	50
Scalp massage, electric	75
Scalp massage, vibratory	1 00

HAIR WORK.

Hair work is the art of making hairgoods, switches, etc. It is not really a part of the hairdressing, but is very essential in connection with this work. Few hairdressing parlors are established without this one important branch. The work can usually be done during the hours one is not steadily engaged at the hairdressing chair, and is one that yields a good profit. In the pages following, will be shown the instruments necessary for doing the work, and a complete course of instructions on the manufacturing of everything in the hairgoods line, except wigs, which is a separate trade in itself, and in taking up hairwork it is not necessary.

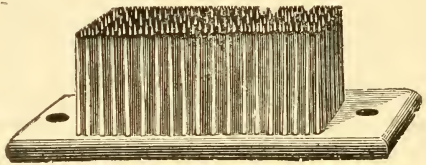
In nearly every hairdressing parlor ladies bring their combings to be made into switches, bangs, pompadour rolls and other articles of false hair. Orders for these goods can be sent to the wholesale house, to be made up at fairly good profit, but by being able to do this work one can utilize time that would otherwise be wasted.

SELECTION AND CARE OF TOOLS.

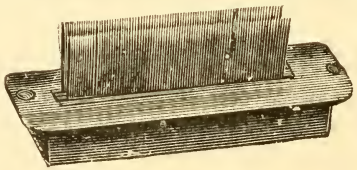
The hackle is the first instrument used, and is for the purpose of straightening tangled hair, or combings. It is made in two sizes, No. 1 and No. 2. In large

establishments, where a great deal of work is being done, No. 2 would be the best size to select.

The hackle is fastened to work stands or table by means of screws at each end, and should be so fastened that it can be easily taken off to be cleaned, as in the work of straightening the hair it becomes filled with dust and short hairs.



The short tufts of hair that become tangled in the teeth should be picked out with a hairpin or any small instrument that will work well through the teeth, and after removing it from the work stand can be thoroughly scrubbed. There is no difference in length of teeth or distance apart in the two sizes. The difference is in the number of teeth each contains.



THE NEEDLE ROOTER.

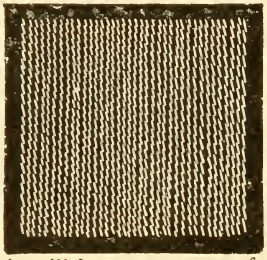
The needle rooter is for the purpose of separating the long hair from the short after it has been straightened in the hackle. It comes in two sizes, of one and two rows of needles. The double row is best for establishments and for knitting, but the smaller one will answer the purpose for ordinary use. It is also fastened to table or work stand by screws and can be cleaned in the same manner, as the hackle, although it will not need it as frequently, as the hair is in better condition when it is ready for this instrument.

It is generally supposed that the rooter is for the purpose of arranging the roots of the hair all at the one end, but this is impossible in working with combings, but it must be used to arrange the ends of the hair evenly.

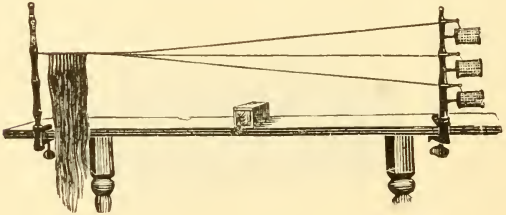
WEAVING CARD.

Weaving cards come in pairs of the same size and arranged with teeth of wires very short and closely woven together, and are used by the operator for keeping the hair straight while manufacturing. In weaving it will be pulled from between the cards as it is needed, the remainder being kept intact by the short wires or teeth.

The teeth are all bent in one direction, and the hair to be pulled in opposite direction; this prevents it from tangling between the cards. It is used in weaving, ventilating or in manufacture of all hair goods. These can be kept clean by combing out with the ordi-



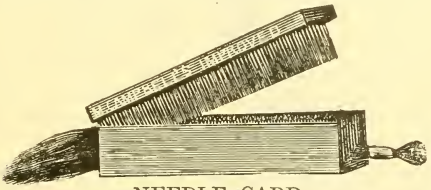
nary comb. This will be necessary, as frequently as the shade of hair is changed. The foundation or card in itself is of heavy leather, in which the teeth are inserted and fastened.



WEAVING STICKS.

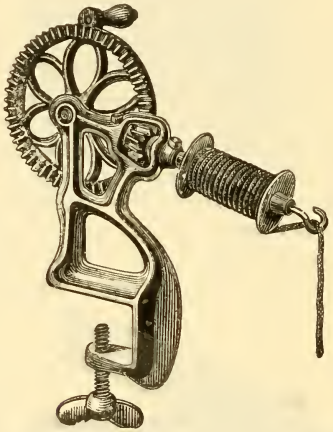
The weaving sticks, or looms, are so made that they may be fastened to a table or stand, by wooden set screws, and are easily detached or adjusted. If fastened to the table it must be of sufficient length to allow the operator to weave on the threads that run from one to the other.

Weaving sticks are made both of metal and wood and others are made of part metal and part wood. The latest kind is that on which the spools of thread are fastened with thumb screw, saving the trouble of rewinding the thread on the spool, as is necessary with the old-style weaving loom. Another advantage in this kind of loom is that they never slip or loosen the thread, as does the old style. The wooden looms should be kept in a dry place, so that the dampness cannot affect them and render them useless after having dried out. No care will be necessary otherwise.



NEEDLE CARD.

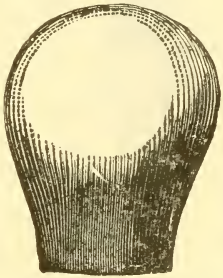
Needle cards are not an actual necessity. They are only used to keep the hair straight. They are made only in one size and consist of two parts; the lower part, in which the hair is laid, is similar to the hackle, inasmuch as the appearance of needles are concerned. The upper part is to be placed over lower to hold the hair in place.



MOUNTING MACHINE.

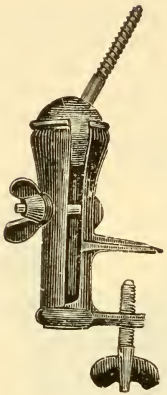
The mounting machine is for mounting switches and curls. It is to be attached to a table by means of a

thumb screw. It is easily taken off and adusted. Turning the crank, the cord is made to revolve as the switch is mounted. It is made entirely of iron and needs no care except that it should be kept free from rust and oiled as often as required.



THE VENTILATING BLOCK.

The Ventilating Block, or wig block, is made of wood, in the shape of the skull. It is an article on which the ventilating net is attached. It is also used for dressing wigs to illustrate fancy styles. The more expensive blocks are hard wood, and should be well seasoned to prevent splitting. The less expensive ones are softer material and will answer the purpose for ordinary use. There are also some made of papier mache, porcelain and glass, but the wood are the only suitable ones for ventilating.



ADJUSTABLE BLOCK HOLDER.

The Block Holder is the instrument to which the block should be attached in ventilating. It is not as essential as some of the other instruments in manufacture of hair goods, as the block can be held in the lap, but will be found a great convenience. It is so constructed that the mounted block can be adjusted to any position. It is made entirely of iron and very durable. It can be fastened to table or stand same as mounting machine.

PRESSING IRON.

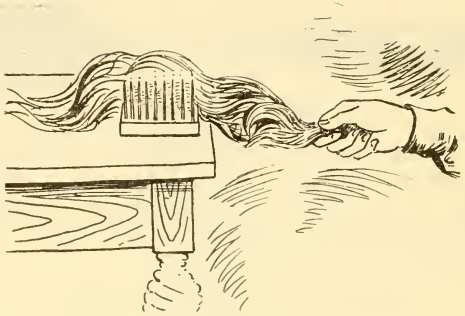
A pressing iron is a very convenient instrument to have for the purpose of pressing switches, but is not considered a necessity. This completes the outfit. Any of these instruments can be had at the Moler Supply House, 39 Peck Court, Chicago, Ill.

MANUFACTURING SWITCHES.

First Work: Hackling Combings.

If the switch is to be made of combings, the hair must be first picked apart in order to prepare it for the hackle, as it cannot be hackled in the condition combings are usually delivered to the hairdresser. This is essential, as the hair would be broken in short ends if it were to be hackled without first being picked apart in a loose condition. After the hair has all been picked apart, take a small amount in the hands and draw it out to the ends of the hair to get it as straight as possible. Take a small quantity at a time.

The hair at first must be drawn lightly over the hackle, not allowing it to take up more than one-third of the length of the teeth. If it were to be



drawn entirely through the hackle, it would require so much force that the hair would be broken into short lengths. After you have the hair straightened as much as possible, place it in the rooter, to be held for further treatment. Continue until you have the desired amount straightened.

Remove all of the hair from the rooter in a body and draw it through the hackle again, being very careful to hold the ends tightly to prevent part of it drawing out of the hands and tangling in the teeth of the hackle. Draw through as many times as necessary to have it perfectly straight. Now you have the hair prepared for the rooter. Take about half the amount of hair necessary for the ordinary switch (being care

ful not to tangle the hair); hold it in the left hand at about the center of the strand, and with the right hand, place the longer ends in the rooter and draw the strands of shorter hair from the longer ones. Continue in this manner, changing ends with the strand until you have all of the longer ones separated from the short. Remove the strands you have in the rooter to keep them separate from the short lengths, as this will be necessary for the outer covering of the switch. It will not be necessary to root the balance of the strand, as after the longer ones are separated, the shorter ones will be even enough for use. In the ordinary combings, there will be about one-eighth of the entire amount, long hair. This is to be placed in the weaving cards, separate from the shorter lengths, and is to be woven first in the outer strands with one-third of the amount of short hair that you have for the entire switch. The remainder of the hair is to be placed in the needle cards to be kept straight while manufacturing the first strand.

Place the weaving sticks about a yard apart on a table of convenient height, or work stand for the purpose. Three spools of thread will be required on the holders intended for them on the loom at the right.

Take the three ends from the spools, unwind them to a sufficient length to reach the weaving stick on the

other side, being careful not to twist or tangle the threads. Tie the three ends together and attach them to the weaving stick at the left, so that they can be drawn tight. Tighten each one separately by turning the spool and fasten the same with the thumb screw for this purpose. Now, thoroughly wax your threads with ordinary beeswax and rub them well with a cloth. This is to strengthen the threads and enable the hair to slip to its place at the end of the strand.

Weaving.

Now you are ready for weaving. Beginning with the long hair, pull a small strand from the weaving cards, taking those from the very ends. Take an amount, that if rolled tightly would be about the size of a No. 20 thread. This is for the covering of the first strand. The covering is woven in a double weft. In drawing the strand from the weaving cards, draw it part way out with the thumb and finger of the right hand, wind the strand around the second finger of the left hand, leaving about two inches of the end protruding. Be careful to hold the strand tightly with the third and little finger, and with the finger and thumb. Begin by holding the strand with the thumb and finger back of the lower thread, drawing the top of the strand through with the thumb and the finger of the right hand, roll-

ing the strand as it is drawn in place, keeping the hair together. Bring it over the two threads and with the thumb and finger of the left hand, hold it in place and draw it through between the top and second thread. Now, bring the ends under the three threads with the thumb and finger of the right hand, hold it in place with the finger of the left hand, draw it between the top and center thread, carry it over the top thread with the thumb and finger of the right hand. Push the strand between the top and center thread with the finger of the left hand, grasp it with the thumb and finger of the right hand and carry it underneath the lower thread and carry back between the top and center thread with the finger of the left hand. Grasp the strand again with the thumb and finger of the right hand, carry it over the thread, push it between the top and center thread with the finger of the left hand. Grasp it again with the thumb and finger of the right hand. Finish it up by pulling it between the center and lower thread with the thumb and finger of the right hand. Pull the strand down with the thumb and finger of the left hand to within about a half-inch of the end of the strand. Take the short end between the thumb and finger of the right hand, allowing the longer end of the strand to pull down tightly over the first finger of the right hand, twisting in such

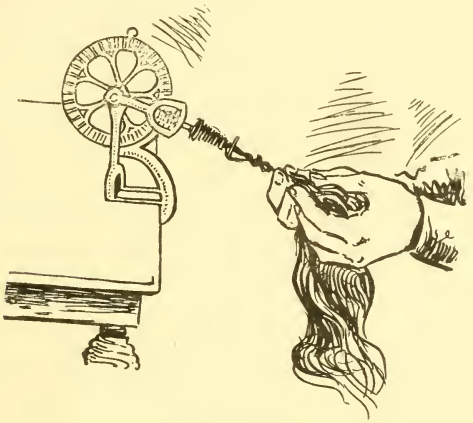
a way that the short ends will all fall on the side of the weft toward you. This is the improved French double weft. The double weft is to be woven only about three inches, a sufficient length for the covering. The single weft is the same as the double with the exception that the last stitch is omitted, and can be woven in larger strands, taking nearly twice the amount of hair for each strand.

Finish weaving the amount of short hair that you have in the cards on this strand. Having finished the strand, tie the end by weaving a thread at the end in the same manner that the hair is woven. This thread is woven in for the purpose of keeping the strands apart. Wind the amount already woven around the weaving stick at the left by loosening the spools on the stick at the right, tightening them again when the woven strand is wound in place.

Begin the second strand with a thread woven the same as you finished the first one, starting about four inches from the one just completed.

You now have two-thirds of the short hair left in the needle cards. Divide this in two equal parts, place in the weaving cards and proceed as before, making two more strands. These are to be woven single weft. When the three strands are completed, cut them apart, take off the end threads that have been woven in place

of the hair, tie the end of your threads in an ordinary hard knot, leaving the three strands ready for mounting. If cut hair, or hair boughten for the purpose, is used instead of combings, weave in the same manner, but it will not require hackling, and the strands can be woven shorter, as the stem is made shorter in mounting.



MOUNTING.

First wind the mounting cord on the spool of the mounting machine, the same as winding thread on a

spool. Fill it by holding the cord and turning the machine backward, or in the opposite direction from the way it should turn while mounting.

Wind on the spool a sufficient amount for your switch, which should be about a yard. Begin by sewing the mounting cord at the end of one of the shorter strands by holding the hair in the left hand with the inner part of the strand toward you. This would be the part where the short ends protrude at the top of the strand. It should be sewed on with the ordinary sewing silk, which should be as near the shade of the hair as possible. You must sew it especially strong as this is the only place the mounting cord is sewed to the switch except at the top.

Wind the mounting cord over the hook at the end of the spool about six times to keep it from slipping on the machine. Begin by turning the crank of the mounting machine, which will twist the cord, and roll the strand. Hold the strand of hair in the hand in such a manner that in rolling in a spiral up the cord and not straight around. This leaves the lower part, or part to which the cord was originally attached, in the center of the switch. It must be made thin and pliable. Sew the top end of the strand to the cord. Cut the strand from the mounting machine about one inch from the top of the hair. The first strand is now

completed. Proceed with the next short strand in the same way, and the third one in the same manner to within about three inches of the end, then sew the cord securely to the weft. Now, if there is any difference in the length of the two short ones, take the shortest, sew it on at the point where you have fastened the cord to the weft for the outer strand. Turn the outer strand around the one you have just completed. Fasten the third and last strand on the opposite side, sewing the three securely together. Trim off the short ends of mounting cord that you have left in detaching the strands from the mounting machine. You now wind the silk thread around the mounting cord attached to the switch covering about an inch and a half, winding it close enough so that only the silk thread is visible. Cut off the mounting cord about a half-inch from the end of the covered portion, bring the end down and make a loop by sewing the other end to the weft. This is called, covering and making the loop. Now, wind the balance of the weft around the point where you have made the loop, and sew in place as you proceed. When you have reached the end, sew it securely in place and cut off the knot that has been made at the end of the strand. A pinching iron is best for making the top at the loop perfectly smooth, but if you

have none for this purpose, press it as smooth as possible with any other convenient instrument.

Now, wind your thread around the top from the loop down an eighth of an inch. Fasten the end of the thread in place by stitching through the top of the switch and back through the loop. Several stitches of this kind will be necessary in order to keep the thread from slipping over the loop. This completes the switch.

This is the usual way of making switches, but there are variations that can be followed. One is the stemless switch, made by weaving in two strands mounted by folding the weft in folds of about two inches in length, and the two strands sewed together in the center. Another style of mounting is by taking a clock spring, that can be had at any jewelry store, cut it about nine inches long, straighten it out and cover it with wig ribbon. Form in a circle and sew the weft to the spring. This style of switch is used to best advantage where one has but little hair, the hair being made into a knot at the top of the head and the circle placed over it.

VENTILATING.

The articles necessary for this purpose is the ventilating net, ventilating needle and a wig block. Tack the

ventilating net to the top of the wig block and if you have the adjustable block holder, place it in a convenient position to be worked upon. Steel points, made for this purpose, should be used in fastening the net to the block. You should not ventilate combings, always using cut hair. Take a small strand of hair betweeen the finger and thumb of the left hand, with ventilating needle in the right hand. Twist the strand at the end and form in a loop held in the left hand. Begin at the end, always working lengthwise of the net. The ventilating needle is curved and by running it through the lace, it will protrude in the next hole from the entrance. Hook the loop of the strand into the needle,

which has a hook at the end, drawing the hair through the net to the right and avoid letting it slip from the needle. Now, bring the needle under the strand of hair, holding between the thumb and finger of the left hand, drawing partly through, and pull through the loop now formed. Draw it tightly in the net. If ventilating for fine work use each hole in the net, but ordinarily you would use every second one. In ventilating pompadours, it is customary to ventilate about three rows, and the foundation should be from 10 to 12 inches long. You proceed in the same manner to ventilate Toupees, front pieces and bangs. In making a part for the front piece, begin in the center, marked with straight line underneath the net to be guided by. Ventilate one side from you, turn the work around and ventilate the other side in the same way, leaving one row of holes between, if you want a wide part, such as men's toupees, if a narrow part is desired, ventilate in all the holes.

ARTIFICIAL CURLS.

Curls are woven the same as the switch and mounted the same, except that there is but one strand and no stem. They can be made of short hair for curls around the face, or of long hair for the French curl at the neck. Montagues are made by fastening a strand of

hair to a style of hairpin for this purpose. A strand of hair woven from four to six inches long and made of six-inch hair.

PUFFS.

Puffs are usually woven about nine inches long, made out of ten-inch hair. They can be mounted on millinery braid and sewed back and forth, making them about two to two and a half inches long. The millinery braid should extend about one and a half inches on each side. They should be done up by rolling on the fingers, the same as the puff described in Hairdressing, then fold the extended ends of the millinery braid on the inside to hold the puff in place.

POMPADOURS.

First prepare your foundation by taking a strip of ventilating net cut about an inch wide at each end and tapering to about one and a half inches in the center. It should be about twelve inches long. Prepare it by turning the upper edge and binding it with binding ribbon about one-eighth of an inch, leaving about an inch of the ribbon at each end to finish the end of the lace when the pompadour is completed. Tack the net on the wig block, as described in ventilating. Ventilate lengthwise, on the lower side, about four rows, within an eight of an inch of the edge, using sixteen-inch natural wavy hair.

After completing the ventilating, remove it from the block, fold the lower edge of the lace and hem in place. Now, lay the ventilated piece aside and weave two strands, as described in weaving, each the length of the ventilated piece, using the same hair and of the same length. Now, sew the first strand on back of the ventilated hair, opposite to the side on which the ribbon has been sewed, and place the other strand just above the first and sew in place. Now, finish the ends by sewing the ribbon in place.

There are also less expensive pompadours, made by weaving the hair in two or three strands of the proper length desired, and sewed to millinery braid, instead of the ventilated piece. In the center of the strand there should be sewed an additional piece of millinery braid about five inches long, sewed at each end, about three inches apart, so that it will stand up when it is put on the head. A strand of hair of the same length should also be fastened to this piece. Another style is made by weaving combings, if desired, in place of cut hair, in a strand of the proper length, weaving the top strand of wire in place of thread. The wire must be of very light and flexible material, and of the kind that will be durable. It should be woven coarse, and if it is desired heavy, weave an extra piece, using the

three threads and not the wire, and sew the two together.

In cutting the threads from the loom, proceed the same as directions in weaving, but in cutting off the wire leave about an inch at each end, so that it can be bent in a loop. Cover with thread, the same as in making button holes.

DRESSING POMPADOURS, FRONT PIECES, ETC.

The method of water waving is used to dress bangs, pompadours, front pieces, etc. Only natural wavy hair can be dressed in this manner.

Prepare article to be dressed by tacking with wig points on the table or work board, for this purpose. To half a pint of water, take three tablespoonfuls of Bandoline, or curling fluid. Dampen the hair thoroughly with this solution. Begin at the top, using a rubber comb with a handle. Take the hair in parts about three inches wide, each part being combed out well and begin on the left side. Comb down about an inch, draw to the right and crease it. Hold this in place with the back of another comb or with the left hand, pushing the first wave up a little, then comb down about another inch, draw to the left and crease it, and continue until all is waved, keeping the hair quite wet during the process. The waves may be made large or

small as desired. For pompadours the waves are made large. Bangs and front pieces are waved smaller. The article should be left on the board twenty-four hours, or until thoroughly dried before removing. In case you are in a hurry for it, it can be ironed dry with a hot flatiron.

Pompadours, as a rule, are not dressed throughout in this manner. The ends being thoroughly saturated with water to take out the kinky effect and combing the top into natural waves by dipping the comb into the water and Bandoline solution.

Montagues, or short curls, for the front of the face, should be dressed by winding the end around the forefinger of the left hand. Remove from the finger after you have started the curl and finishing by rolling it around in a tight ring and pin with a common pin. These are usually dressed on a wig block, covered with paper. The same preparation being used as above described, and after thoroughly drying, may be combed out or left rolled as preferred.

BANDOLINE.

Flaxseed, 1 oz. Water, 1 pint.
Boil together 15 minutes, strain and add:
Rosewater, 1 quart. Gum tragacanth, 1 oz.
Let stand 24 hours, strain, and add any scent desired.

MANICURING.

Manicuring is the art of treating the finger nails and cuticle. It has formerly been considered a part of the doctor's profession, but recently has been taken up by masseuse and hairdressers and is rapidly becoming more popular. The demand for this work can better be illustrated by explaining the fact that very few hairdressers now-a-days find ready employment without being able to do manicuring. The prices for this work are much better than most anything else in the line of trades and a manicurer finds employment at easier work, shorter hours and better salary than most any work that a man or woman can engage in.

The work consists of trimming and shaping the nails, trimming the cuticle, and when necessary performing slight operations in shaping the nail or doing away with hang nails, also removing stains and polishing.

SELECTION AND CARE OF TOOLS.

A complete outfit of tools for this work consists of a file, scissors, cuticle knife, buffer, polisher. orange sticks and emery boards.

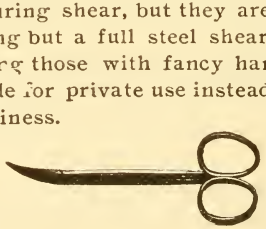
FILES.

In selecting tools, you should have two files, one of coarse and the other of fine grain. The kind most used is a thin slim file, one that is easy to handle and can be got under the edge of the nail nicely. Select only those of the best grade; the thinner ones

are of the best quality but are much easier broken. Great care must be used in handling these tools, being careful not to drop them or use them for any other work except filing the nails.

SHEARS.

In selecting scissors, there is but one style in the regular manicuring shear, but they are of different grades. Nothing but a full steel shear is desirable, and avoid getting those with fancy handles as they are usually made for private use instead of practical work at the business.



The regular manicuring shear has curved blades, and no other shear will answer the purpose.

The cuticle knife is one with a very short blade, used for loosening the cuticle, taking off hang nails and cleaning underneath the nail. Select the ones

that are the thinnest and most pointed to enable you to get under the nail without loosening the flesh.

The buffer is used for rubbing the nail after the powder is applied. It is for the purpose of putting the nail in proper condition to be polished. Do not try to use the small ones ordinarily used in private use. Select one that is soft and pliable and one about four inches long.

The polisher is similar to the buffer except that it is longer and curved more giving a finer polish to the nail. In selecting look to those that are soft and thick.

Orange sticks are used for loosening the cuticle, applying the bleach and cleaning under the nail. They are made of orange wood and do not soak soft and swell as any other wood does when kept in water. There is only one grade and size.

The emery boards are used for smoothing the edge of the nail after the file has been used. The same as the orange sticks they are all the same grade and size, each one having a coarse and fine side, the coarse side to be used first and the fine last. After

the file has been used, rough edges always appear on the nail, and the emery board is the only thing that will smooth it properly.

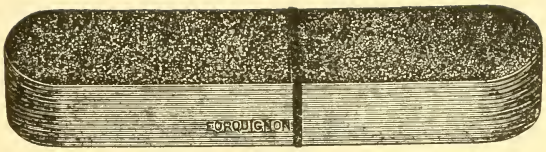
Proper tools used in professional work can only be secured at the wholesale houses. Do not select the manicuring outfits that are on sale at stationery stores and only get those of good quality. Any wholesale hair goods store will handle them.

Manicure on a table the proper height to be convenient for you to work upon sitting down. Table should be narrow so that the customer may sit close to the operator. A finger bowl and nail brush are necessary, and usually small cushions are used for the customers to rest their arms upon.

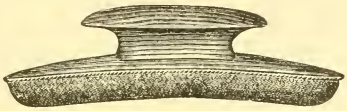
THE FIRST WORK.

Seat your customer opposite you at the table beginning with the thumb of the left hand. If the nail is very long it is better to use a small pair of shears (not the manicuring shears) to trim it to a convenient length to be filed in proper shape. Hold the file in the right hand between the fingers and thumb, as shown in the illustration. Begin at one side and file the nail from one end to the other. As the file will only cut one way, it is not necessary to file back and forth. Always draw the file in the direction that it cuts, and from the side of the nail to the center.

Orange Stick.



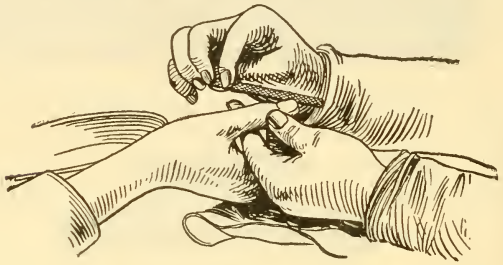
Emery Board.



Polisher.

Buffer.

When one side is filed sufficiently begin on the opposite and draw the file toward the center of the nail, as in filing backwards it gives the finger an unpleasant sensation. Always consult your customer as to the shape they prefer their nails; often you are

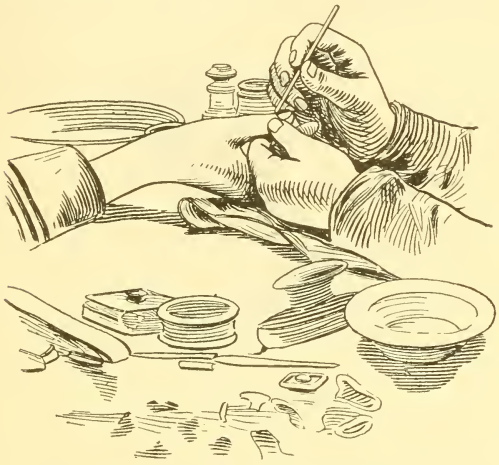


FILING.

requested to file them pointed, while other times rounding them to a graceful curve.

After the fingers and thumb of one hand have been filed place them in the finger bowl with warm soap water, allowing them to soak until the right hand has been filed. After completing the filing of the right hand take the left hand from the bowl of water, wipe it thoroughly and prepare for trimming the cuticle, and put the right hand in the bowl of water.

Take the orange stick in the right hand, dip it in the bottle of Ongaline—which is for the purpose of bleaching the nail and removing stains. Hold the left as shown in illustration, loosen the cuticle by

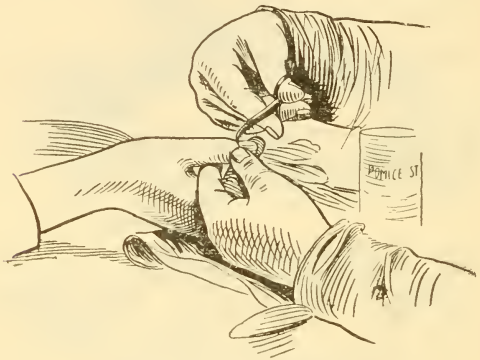


USING ORANGE STICK.

pushing it back with the end of the orange stick and gently working the stick underneath, leaving the cuticle free from the nail. Caution should be displayed in this work not to hurt the customer or mar the

surface of the nail. After the cuticle has been thoroughly loosened, remove all the black stains from underneath the nail by applying bleach with the orange stick.

When hang nails appear loosen them as much as possible with the cuticle knife, and cut them out as



TRIMMING CUTICLE.

close to the roots as possible with the shears. If thoroughly loosened they will not appear again, but if only partly trimmed off they continue to grow, and are annoying. When rough edges appear above the cuticle they should be trimmed close with the

shears; apply vaseline, or some substance that will soften and avoid further breaking of the skin.

Next take your Manicuring shears in the thumb and second finger of the right hand and trim the loose cuticle, beginning at one side and work around the nail, being careful not to trim in far enough to make the cuticle bleed, also hold the shears in such a position so as to trim underneath and not at the outer edge of the cuticle. Begin at the right side and work clear around, holding the shears in the same position. Do not try to trim one side and then change your shears and trim the other; this mistake is often made. If the top of the cuticle is trimmed and not the under part it will allow hang nail to appear in a short time. This must be avoided.

After the cuticle has been trimmed on the four fingers and thumb, then apply the rosaline by rubbing a small portion on the nail with the finger, then dip the buffer in the powder and polish the nail by rubbing back and forth over the nail until it has a smooth, glossy surface. The rosaline is to give it the proper tint and assist in polishing, and the powder is to dry and enamel the nail. In polishing, be careful not to irritate or heat the nail, as the friction of the polisher soon warms or burns, making it very disagreeable for the customer.

Now, take the right hand from the bowl, wipe it

L. of C.

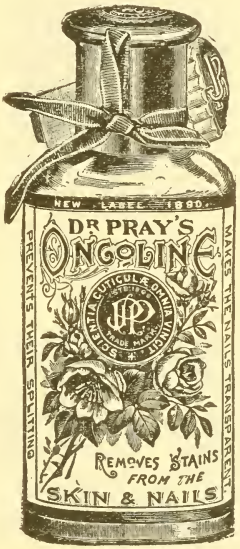
dry and clean, loosen the cuticle and polish the same as the left.

After both hands have been polished wash the nails of the left hand by cleaning them thoroughly with the nail brush to remove all powder and rosaline from the nail then rinse the hands in clean, warm water and wipe dry. After both hands have been treated in the same way, use the cuticle knife to remove stains that cannot be taken out with the bleach and orange stick underneath the nail. Treat both hands this way and smooth the edge of the nail with the emery board, using it the same as the file. In case a high polish is required, use what is called "Beau Brummel" by applying it with the brush, being careful not to allow it to touch the cuticle. After applying it to all the nails use the polisher and rub gently, the same as with the buffer. In case the high polish is not requested, finish the nail by using the dry polisher, rubbing gently until a brilliant, smooth surface appears.

In case the blood has been drawn by using the cuticle knife or shears, apply tincture of iron or Peroxide of Hydrogen to stop the blood and act as a disinfectant.

Great care must be taken in keeping the tools well sterilized for in using them where a customer's

nails would be diseased, they would convey the disease to another customer very easily. Sterilize by dipping them in a fifty per cent solution of carbolic acid.



The material used in manicuring can be had of any toilet supply house or drug store. They consist

of Ongaline, a liquid, Nail powder, and Rosaline, in the form of a paste and Beau Brummel, a liquid put up in package with brush for applying. Be very cau-

tious in keeping the liquids well corked both while using and after completing as they evaporate or lose their strength and scent.

Be very careful not to put the orange stick in the

bleach after cleaning the nail until well wiped off as the material would soon be spoiled if dirt was al-

lowed to drop in it. Be very careful not to allow the Ongaline to touch or drop on the clothes, as it will take out the color the same as lemon juice.

PRICES FOR MANICURING.

The prices for manicuring men and women are usually different. They range all the way from 25 cents to $1.00; usually establishments that charge $1.00 for men charge 50 cents for ladies. Ladies' nails are usually easier manicured than men's. The average price for the work, however, is 50 cents, and it requires from fifteen minutes to half an hour.

NAIL TINT.

Oil of Lentise	½ oz.
Salt	½ dr.
Resin	1 scrup.
Alum	1 scrup.
Wax	1 scrup.

NAIL POWDER.

Oxide tin, very fine	4 lbs.
Carmine	¾ lbs.
Oil of Bergamot	150 grs.
Oil of Lavender	150 grs.

FINGER NAIL BLEACH.

In case Ongaline cannot be secured you may use lemon juice or Peroxide of Hydrogen, the only trouble being that lemon juice soon spoils, where Ongaline can be kept always if well corked.

INSTRUCTIONS IN FACIAL MASSAGE.

In this, the Twentieth Century, beauty is considered a God Given Gift and its preservation a solemn duty. The day for secrecy has gone by and men and women alike now call as regularly on their Massuer as upon their Manicurist and with as little thought of secrecy. Age should be a matter of looks not of years, and everyone may remain young if they are willing to devote the time and attention necessary for good results. If old age has been creeping on apace and left unlovely tell-tale lines as a reminder, proper massage will remedy the evil and beauty be restored. That facial massage has become a necessity is recognized by the carefully groomed man of today as well as by my lady. Massage will not alone do everything, but a sensible diet, air, sunshine and scrupulous cleanliness combined with a reliable skin food and correct massage will do wonders.

As the first requisite for a good complexion is thorough cleanliness, we recommend the Automatic Massage, or Hydro-Vacu, as being the best agent to bring

about the desired result, the combined suctions and pressure opening up and cleansing the pores automatically. Unless there are deep lines the use of the Automatic Massage will be all that is found necessary, as it thoroughly exercises all the muscles in the face,

AUTOMATIC OR HYDRO-VACU.

but if the unwelcome lines are there, they must be worked out with tissue food by the hand manipulation. Blackheads disappear as if by magic by this treatment.

First.—Make the patient perfectly comfortable. If a barber chair cannot be procured, use a large easy

chair that can be tilted back, thus throwing the head up, making it comfortable for both patient and operator. Pin the hair back closely, remove the collar, tuck towel in to protect the clothing and then cover the patient with the large apron, same as used by barbers and hairdressers. Ask the patient to relax the muscles and quietly rest. Rub in thoroughly the Cream, always using a circular motion and working upward and outward. Leave the Cream, which is a bleach, on the face while fixing the Automatic Massage Bag ready for use. If the face is inclined to be oily or black heads are troublesome, fill bag with quite hot water. If not, use lukewarm water in which a teaspoonful of powdered boracic acid has been dissolved. Hang the bag about six feet from the floor and place the outlet tube in pail with sufficient water in it to cover end of tube. Wipe the face with a small towel or napkin, removing all cream. Now place the Depurater on the face, open the clasp and move slowly upward on the mouth line (the line running from outside of nose to the corner of the mouth) to the nose, across the cheek, up to the temple and down across the little lines which form under the eyes. Move the automatic massage slowly across these fine lines and work in a circle around the cheek bone, avoiding the lines at the corner of the eye. Work on the temples and across the

forehead in circles, always remembering to move slowly. After finishing one side of the face, work across the chin and do the other side in the same manner. If plump cheeks are wished for, work in circles where plumpness is desired. If the face is a young one with no heavy deep-set lines all that is now necessary is to rub in the Tissue Food, thoroughly cleanse and follow with another Automatic Massage Treatment using cold water in place of warm as before described. The cold water hardens the muscles and closes the pores. If an astringent is desired, use a small piece of alum in the cold water. An astringent is desirable where the pores are coarse. After using the cold water, wipe away all traces of cream, powder and your patient will leave refreshed in body and mind. If tell-tale lines of age or trouble are there, hand massage must follow the use of the Auto Massage and warm water. In massaging keep the fingers moist with the Tissue Food, and use only the balls of the finger tips. Always massage lightly except when wishing to reduce flesh, as in case of a double chin to be removed. Repeat each movement from twenty-five to fifty times, according to the necessity of the case.

Last Movement.—Place the finger tips, both hands, under the chin and move upward to the ears with a light, gentle, firm stroke, finishing the stroke either be-

FIRST MOVEMENT.

THIRD MOVEMENT.

hind the ears or ending with a circular movement under the ear.

Second Movement.—Place the finger tips on the lines and with light even strokes work up, terminating each stroke in the center of the cheek.

Third Movement.—Place the finger tips in the center of the forehead and work lightly, smoothing the lines outward to the hair at the temples.

Fourth Movement.—Beginning at the inner corner of the eye on the upper lid, move across to the outer corner in a curved line, using the ball of the second finger, and being very careful not to press heavily on the eye ball. For the little lines which form at the inner corner of the eye under the lower lid, use a short stroke beginning at the nose and ending in about the middle of the lower lid.

Fifth Movement.—To preserve the cupid's bow, place the first finger in the center of the upper lip and with the thumb and second finger work toward the center. The stroke should be a very short one or the shape of the lip will be destroyed. The lower lip should be treated in the same manner.

FIFTH MOVEMENT.

Sixth Movement.—In massaging the throat, use the rotary movement and massage much heavier than the face. Use skin food plentifully and give particular attention to the tell-tale lines of age or stiff linen collars, under the ears.

SIXTH MOVEMENT.

ANOTHER METHOD OF MANIPULATION.

First Movement.—Fingers under chin—thumbs at center of forehead—slide thumbs down to chin, turn hand with fingers on chin back to ears.

2. Fingers under chin, thumbs at each side of nose, slide thumbs down and out, turn fingers on chin back to ears.

Forehead.—1. Fingers together at side of forehead. slide forward with fingers of other hand moving up and down; reverse.

2. Fingers together, move both hands up and down alternately.

3. Fingers on each side of face, move thumbs circular on forehead.

4. With middle fingers rub alternately upward between eyebrows.

5. Fingers together, rub from between eyebrows upward and around to temples.

Eyes.—1. Fingers on chin, thumbs together in middle of forehead, circle around the eyes and over the eyebrows.

2. Fingers together, draw over the lids, spreading at the corners of eyes.

3. With the thumb and middle finger together at temple, slide apart and hold—give circular with fore finger of right hand.

4. With middle finger circle over the eyelids.

5. Fingers together, draw over the eyelids, outward.

With fingers on chin, circle thumbs on nose and around chin.

Pat face with hands alternately upward.

Palms of hands, circle hollows of cheeks.

Pinch cheeks and in front of ears with thumb and closed fore finger, upward.

Rub chin upward.

Double chin, rub down and low.

Circle neck and pat upward.

For circles under eyes, rub cheeks up, with thumbs; fingers at side of face.

Fingers on forehead, rub thumbs from front of ears up to the eyes—tight pressure.

CLEANSING CREAM.

Almond oil ..... 4 oz.
White wax ..... 1 oz.
Spermaceti ..... ½ oz.

Put all in double boiler, melt and stir with silver fork until it becomes creamy. Pour into jars and when cooled will be ready for use.

SKIN FOOD.

Almond oil ..... 4 oz.
White wax ..... 1 oz.
Spermaceti ..... 1 oz.
Cocoanut oil ..... 1 oz.
Lanolin ..... ½ oz.

Put all ingredients into a double boiler and when thoroughly heated remove from fire and stir with silver fork until almost cold. Then add few drops of oil of rose.

FACE POWDER.

Bismuth oxychloride ..... 1 oz.
Chalk, prepared, finest ..... 2½ oz.
French chalk ..... 5 oz.

FACE POWDER.

Carbonate of magnesium ..... ½ oz.
Pulverized talc. ..... 1 lb.
Oil of rose ..... 8 drops
Oil of neroli ..... 20 drops
Extract of jasmin ..... ½ oz.
Extract of musk ..... 1 dr.

Mix thoroughly and pass through a 100-mesh bolting cloth.

FACE BLEACH.

Said to resemble Mme. Rupert's.

Corrosive sublimate ..... 8 gr.
Tincture of benzoin ..... 1 dr.
Water q. s. to make ..... 8 oz.

Mix, apply night and morning.

FOR PIMPLES.

Camphor ..... 10 gr.
Acacia pul. ..... 20 gr.
Sulphur precip. ..... 2 drachms
Lime water ..... 2 oz.
Rose water ..... 2 oz.

Apply to the face upon retiring, let dry and brush off the powder.

TO REMOVE BLACKHEADS.

Ergotine ..... 6 grammes
Oxide zinc ..... 14 grammes
Vaseline ..... 60 grammes

Wash the face with warm water, dry with soft towel, apply ointment on retiring, allow it to remain on all night.

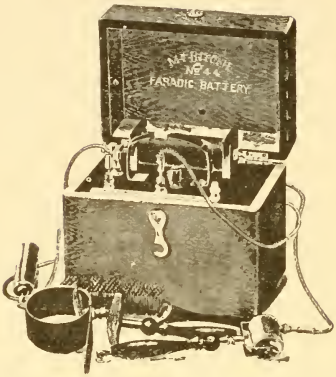
ELECTRICAL FACIAL MASSAGE.

In addition to the finger manipulation, electric massage has become very popular. It is considered by many to be one of the best stimulants we have. No massage parlor is complete without a battery for this purpose.

INSTRUMENTS REQUIRED.

The instruments or attachments necessary with the battery are the conducting cords, metal handles, sponge disc, wrist electrode and massage roller. The faradic current is used entirely in the massage work. A two-cell battery is sufficient, and are what are known as dry cells. With ordinary use, cells should last from six to nine months, and when exhausted can be replaced for 50 cents per pair. The battery and attachments must be handled with care. A massage may be given by use of wrist electrode, which conveys a current through the operator, or with the sponge disc or roller.

There are a great many manufacturers of batteries all working similar, but the one illustrated here is put up in a wooden case, containing all the attachments necessary and is portable, weighs less than 10 pounds. With a battery of this kind it is impossible to injure the patient or even administer a severe shock.



MASSAGE WITH WRIST ELECTRODE.

Place the customer comfortably in a chair, with all muscles relaxed; prepare your battery by attaching the conducting cord to the post marked (P), and to the other end attach metal handle and place it in the customer's hand. There will be no benefit in massage unless the patient holds the metal handle. Attaching the other cord to the post marked (N) fasten the wrist band around the wrist of the right hand with a sponge disc (thoroughly wet) on the inside, so that the sponge will come in contact with wrist. This is accomplished by first unscrewing the metal that holds the sponge

from the part to which is attached the cord. Place the screw through the hole at one end of the wrist band, and bend the wrist band around, making a circle, and put the screw through the slot, at the other end of the band; then replace the part to which the cord is to be attached, which fastens the band in place to be put over the wrist. Slip the hand through the

band and tighten enough so that the sponge will be held firmly on the wrist. Attach the cord as shown in illustration; then you are ready to proceed with the massage. Then turn the current on by moving the lever near the post marked (N) from right to left.

The buzzing sound will denote the battery in action. Proceed with the movement same as described on preceding pages, using either style that yourself or customer prefers.

It should be remembered that the movement should be enacted as rapidly as possible, and in no case should the battery be in use over 20 minutes. If the current is not sufficiently strong to be felt by patient, the force may be increased by drawing out the shield at the right of the battery; draw out a short distance at a time, so that the shock will not be severe. Gradually increase the current to sufficient force. By this method the current passes through the operator to patient, connection being formed only as the fingers are placed on face of the patient.

MASSAGE WITH THE ROLLER.

In using the roller massage in place of wrist electrode, electricity is conveyed direct to the patient, and not through operator. The roller should only be used after completing the work of finger manipulation. Detach wrist electrode from cord and attach in its place the roller with wooden handle.

The patient must hold metal handle attached to second cord, as formerly described. The connection is formed as soon as the roller is placed on the face, and

the lever turned to the left, putting the battery in operation. The same buzzing sound denotes the battery in working order.

It is essential that the customer is laid back in a comfortable position, to get the best results of the treatment. In using the roller, on the face, roll up and never down, on the same principle that you massage

the face. Underneath the eyes, the roller is to be carried lightly in a rounding movement. On the side of the face the lines can be crossed and a little more pressure used. Across the forehead smooth the lines as much as possible by drawing the skin lightly between

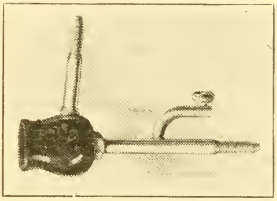
the thumb and finger of left hand and follow with roller in right hand.

The roller should never be used more than ten minutes. The chamois covering the roller must be soaked in water in order to better convey the electricity. It will be well to use cologne water or some scented water, as it will be more pleasant for your patient. Be very careful to use a mild current, otherwise the roller will be an instrument of torture rather than the pleasant sensation that is desired. In all work the positive pole is the one to be attached to the roller, or sponge disc.

MASSAGE WITH THE SPONGE DISC.

The sponge disc should only be used after completing work of finger manipulation. Attach the sponge disc, well soaked in water, to the cord in place of the roller. The roller is to be unscrewed from the wood handle and sponge disc to take its place. Use the handle attached to the sponge disc, in the right hand, and go over the entire face in a rotary movement, always working from lower part of the face up. The patient must hold the metal handle as before. It is best to use cold water, and if the face is too soft, a little alum, which helps close the pores and harden the skin, can be used.

As this is the last part of the work, before applying the powder cold water is preferable. It is better to have it mildly perfumed.



ELECTRIC DEPERATOR.

A new form of deperator (which is the cup used with automatic massage), has recently been invented, and is so constructed that it allows the use of electric battery while using automatic massage. The work should proceed as in the use of old style cup, except that the patient is to hold the metal handle attached to the battery. The other cord is attached to the deperator. This cord, of course, must be the same to which the wrist electrode, roller or sponge disc has been attached. This method affords a pleasant and soothing sensation, while using automatic massage. Electricity being fatal to germs, all danger of disease is averted and impurities of the skin entirely eradicated.

FACE POWDER.

In all methods of massageing it is best to finish your work with a small amount of pure vegetable powder, applied with a chamois. It will be found very essential that you avoid the cheaper brands, that may do more injury to the skin than benefit.

In case you prepare your own powder, it will be well to bolt it several times after being mixed, using a fine mesh bolting cloth. Powder should always be used before the freshly massaged face comes in contact with the outer air or sun.

It is well to instruct your patient to remove all powder by thoroughly cleansing the face each night before retiring. The purest substance may often become harmful unless this rule is observed.

Any of the instruments used in electric massage can be had at the Moler Supply House, 39 Peck Ct., Chicago, Ills.

VIBRATORY FACIAL MASSAGE.

Vibratory Facial Massage is given with an apparatus made for this purpose, and by its use as much work can be accomplished in five minutes as with the ordinary finger manipulation in one-half hour. The same precaution should be observed in following the muscles and lines of the face, as with the finger manipulation, and care must be taken not to overdo the work.

INSTRUMENTS NECESSARY.

The articles necessary in addition to the vibrator are the apparatus for attaching to the electric plug, the motor, a hand-piece and straps, the rubber cup with handles, and hard rubber disc. The hand massage is recommended, but where the rubber cup is desired, it can be attached by a spring at the end of a wire arm. The motion given to the machine is a short vibration, the stroke of which can be lengthened or shortened by an adjustment for that purpose. The motor is hung on springs from an iron stand, and the entire apparatus on rollers, so it can easily be moved from one chair to another as it is needed. The machine must be kept well oiled, with all bolts and screws tightened. Too much care cannot be given this one particular point, as it would soon mean the entire destruction of the machine to neglect this.

The straps and pads used for fastening the hands to the apparatus can be detached and should be washed and sterilized frequently. The rubber cup should be sterilized after each operation.

FIRST WORK.

Prepare your customer the same as described in former instruction, by application of cream and, if necessary, the use of the automatic massage.

Start with having the fingers well anointed in the massage cream, after fastening the right hand to the machine. Take your position on one side of the chair with the apparatus on the other. Place your left hand on the customer's head in such a way as to steady it. Start the machine in motion by turning on the elec-

tricity, and proceed by allowing the fingers to gently tap the face. Practice will aid greatly in this work. When manipulation is being accomplished by rapid movement of the hand, it affords a very pleasant sensation to the patient as well as the operator. It will

be found that only one side of the face can be massaged without moving the apparatus or revolving the chair. The ordinary revolving barber chair is best for this purpose, as it is of convenient height and aids the operator to move the patient's face in a better position to be massaged.

The instruments can be had at the Moler Supply House, 39 Peck Court, Chicago, Ill.

ELECTROLYSIS.

Electrolysis is the science of removing superfluous hair, warts, moles and other blemishes by use of the electric needle. It is a science comparatively new to the general world, although one that is old in medical profession. Dr. Hayes, in his book of Facial Blemishes, as far back as 1889, has said about the method:

"The employment of electricity for removal of superfluous hair has stood the test for not less than 13 years by the profession, and the verdict is that it has come to stay.

"I well remember the unfriendly criticism of some members of the medical profession who had less knowledge of the physics and therapeutics of electricity than some other branch of the medical science. That time of criticism is passed away, and the success of the operation depends upon the skill of the operator. So

many have proven the competency of the process, that if a failure is recorded the operator and not the method is to be blamed."

Closely related to superfluous hair are naevi and other facial blemishes, in the removal of which electricity in some of its modifications serve as principal or an adjuvant.

This work since the days of Dr. Hayes has been improved upon, although practically the same method is employed. In the use of the apparatus that we recommend for this purpose, no harm can come to the patient unless a slight scar, and this can be avoided if the work is done properly. Only carelessness or an entire disregard for instructions on the following pages would be the only cause that would result in any harm.

This work has been considered a dangerous operation by many, but with reasonable caution it can be done with as good results by a beginner as by an expert.

The principal requirement is a reasonably good sight and steady nerves; not over one-half hour at each sitting should be devoted to the work without a rest.

In removing superfluous hair from the face one should try to remember that not more than one should be removed in the same part of the face. This is to avoid

inflammation by too many punctures of the needle in close proximity. In order to destroy the hair the needle must enter the follicle, which is the tissue around the hair, and penetrates down the sheath at the side of the hair to the papilla or root of the hair. The object is to destroy as little tissue as possible in destroying the hair. The amount of the tissue destroyed depends on the length of time the needle is left in the place.

One great trouble in electrolysis is being able to follow the sheath to the papilla, or root, as there are usually sebaceous glands or sacks in which the needle will sometimes find its way in place of following the hair to the root. Another trouble in following the sheath is that the hair does not always grow from the papilla to the surface of the skin in straight lines. It sometimes leaves the skin slanted in a certain direction while the undergrowth is in another.

In addition to the treatment of superfluous hair, the electric needle will be found most useful in removing warts, and moles, leaving the surface perfectly smooth and without a scar, if the work is done properly. This method is considered far superior to any other process in cases where no more than one-third of an inch in diameter is to be treated.

APPARATUS REQUIRED.

The galvanic battery is used for this work and should consist of at least six cells. It is so arranged that any number of cells can be used, as the force of the current is required. A connecting plate is so arranged with figures that there is no danger of using too strong a current, when a milder one is desired. One connection, marked (X), and to this one is always attached the needle cord.

The complete outfit, in addition to the battery, consists of two conducting cords, a needle holder, needles of assorted sizes, magnifying glass, tweezers, a sponge disc and one copy of Dr. Hayes' book on Facial Blemishes.

To this outfit can be added a head light, if satisfactory daylight cannot be had. The needle holder is of hard rubber with steel lining, and so constructed that the blades grasp the needle and close on it, holding it in place by means of an inner screw. The conducting cords are composed of fine copper wire, covered with tape, and attached to each end is a metal which is to be inserted in the plate of the battery, and to the sponge disc, on which the patients place their hands while being operated upon.

The sponge disc should always be dampened before beginning the operation. The magnifying glass is not always considered essential, but in most cases it will be needed. The forceps are for the purpose of removing the hair after the needle has done its work and should have blunt ends.

The head light can only be used where electricity is accessible. Needles are of steel, platinum, and in some instances, gold and silver. The steel is preferred for removing superfluous hair, and is the needle with the bulbous end. A sharp needle is more apt to penetrate the sheath, but it is the one used in removing warts and moles. The disc may be made either of sponge or heavy felt, attached to a rubber back, in which the fastener for the cord is attached. The needle is only effective while the patient's hand rests upon the elec-

trode. A reclining chair should be used for this work.

FIRST WORK.

First place your patient in a comfortable position and cover with a spread similar to the one used by hairdressers and massuers. This is to protect their garments while being operated upon. As stated previously, if good daylight is not affordable the artificial light must be so arranged that it will shine on every part of the face. When you have the battery in place, on a convenient table with the needles and discs connected, you are ready to work. Be careful that the hands are made antiseptic by washing them in a mild solution of formalin. This is very essential and it is also necessary to sterilize all instruments before and after each operation. Place the electrode in the patient's lap, in an easy position to rest the hand upon; at the same time instruct the patient not to place the hand upon it until directed. Connect the cord of the negative electrode, or needle cord, to the number of cells that you wish to use, usually starting with no more than two or three.

Take an easy position at the side, or partly in front of the patient, bathe the part of the face to be operated upon with dioxygen by using a small piece of cotton saturated in the fluid. Throw the cotton away

after using. Now pick up the needle holder with the bulbous needle, holding it in the right hand, at the same time taking up the forceps between the second, third and fourth fingers and palm of the same hand, the needle

holder being held by the first finger and thumb. The needle is now ready to be inserted at the side of the hair as it emerges from the side of the skin. Allow it to follow the hair until it strikes a slight obstruction. This is supposed to be the papilla of the hair.

Now instruct the patient to place the hands on the electrode. This forms a connection and starts the needle in its work of destroying the tissue. If the number of cells you are using are strong enough, oxygen, or a froth-like substance, will appear at the point where the needle is inserted, usually within five or ten seconds from time connection is made. If the oxygen does not make its appearance, the cells are not strong enough, and others must be added until this result is obtained.

Now, instruct your patient to remove the hand from the electrode, remove the needle, and with the forceps try lightly to remove the hair. The needle can be held in the hand at the same time, or it can be held in the mouth while trying the hair. If the hair does not remove readily the needle should be again inserted. Instruct the subject to place the hands on the electrode again, and in another few seconds try the hair again. If the needle has followed the follicle to the papilla, it should be removed very readily, but if it does not after a second trial use force enough to remove the hair, insert the needle, following, as near as possible, the follicle or course of hair. Instruct the patient to lay the hand on the electrode again, and this time you may be able to reach the papilla, where you have failed previously, and by this insertion the root will be destroyed.

Dr. Hayes, in his book of Facial Blemishes states: "If the amount of gas disengaged around the needle be great and the appearance of the tissue indicates that there has been such a destruction of tissue as may result in a noticeable scar, or something approximating thereto, it will be wise on your part to desist from operating on the hair. I find, however, that should the hair be allowed to remain, it is quite liable to cause irritation to the sore which results. I therefore remove the hair, knowing that it will return again, and that in my second attempt my success may be demonstrated by the ease with which the hair is removed." It will be better to insert the needle before directing your patient to lay the hand on the electrode, also before the needle is to be removed. It must be remembered that you should not allow the needle to remain long enough to destroy sufficient tissue to form a scar. In case the sheath of the hair and the outer skin are so firm that it is difficult to follow the follicle you will sometimes find it necessary to instruct the patient to lay the hand on the electrode before the needle is inserted and to pass the needle around the hair to cauterize the cuticle which will allow the hair to be removed, bringing with it the root sheath. The needle can then be inserted in place of the hair to destroy the papilla. The sheath of the hair is not likely to be

disturbed in pulling the hair from its place, or the sheath may draw part way out and block the entrance. This would make it impossible to reach the papilla.

In cases where the hair protrudes in one direction and the root in the other, you will sometimes be able to straighten the course by stretching the cuticle in one direction or another. When in doubt of having reached the root of the hair, it is well to allow the needle to remain as long as it seems safe to do so without causing a scar.

If you have not destroyed the hair you will doubtless aid in doing so the next operation. Hair growing in this manner is called lango hair. It is not usually as deep in the roots as in ordinary cases.

In connecting the battery the positive plate would destroy the hair as effectively, but there is more danger of leaving a scar. The galvanic current is the only one that can be used effectively in doing the work.

In first beginning the practice of electrolysis it would be well to begin by operating upon the arm or some part of the body not as sensitive as the face, and where a slight scar would not be a disfigurement. There are many little points that will be gathered from this practice that cannot be illustrated otherwise.

Again quoting Dr. Hayes: "When the negative electrode is used for electrolysis, as in the cases pre-

viously stated, we have the action of potassium and sodium hydrates, which destroy the tissue without coagulating the albumen. The activity of the caustic alkalies not being interfered with by an insoluble barrier of coagulated albumen, causes the tissues to be destroyed to a much greater distance from the needle than as though the positive pole had been used. In addition to the liberation of the caustic alkalies, we have also the appearance of hydrogen, which, on account of its high diffusibility, passes between the interstices of the cells and causes a mechanical disintegration of tissue. A certain portion of the hydrogen becoming mingled with the albuminous fluids of the tissues forms a froth which appears around the needle and serves as an index to the strength of the current and the rapidity of the destruction of tissue."

After completing your work, which should not be over one-half hour session, treat the part operated on with zinc ointment. A perfectly pure massage cream could be used, but zinc ointment is preferable. Instruct your patient to allow the ointment to remain on the face as long as possible before leaving the room, and to use no soap or water. Until the trace of the needle has disappeared renew the zinc ointment treatment twice a day by rubbing it well into the skin. Other portions of the face can be washed as usual.

Great care must be taken that no substances are allowed to come in contact with the portion of the face that is operated on, that will in any way irritate or poison it, as it will be more likely to end in a scar.

If the pain caused your patient is too great using the number of cells required to destroy quickly, lessen the number, but in this case the needle must be left in place longer, in order to do its work. Usually the pain to the patient, on the upper lip, is greater than other parts of the face, but in many instances the fluid from the needle is to be inserted in the follicle before the connection is made. It is best to stretch the skin with the finger and thumb of the left hand, before inserting the needle. This will help in locating it and lessen the pain. It is best not to remove hairs from the face where there is an eruption. As a rule, from 60 to 100 hairs can be removed per hour, by skilled operators. The length of time for each hair, however, varies according to the condition. Hairs on the upper lip and cheeks can be destroyed in less time than any other place.

REMOVING WARTS AND MOLES.

In the removal of warts and moles, the same galvanic current is used, but usually with more cells. As a rule, six cells will be necessary for this work, and a sharp-

pointed needle to take the place of the bulbous one. Needles for this work are often made of platinum and sometimes of gold. It is generally considered that they lessen the inflammation.

There are a great many varieties of moles and warts, but are all treated nearly the same. Prepare your patient the same as for treating superfluous hair, using the same precautions in cleaning the hands, instruments and part to be operated upon. It is essential in this work that everything be surgically clean. If the mole is covered with hair it is necessary to remove it first in the same manner that has been directed. If in removing the hair the part around the mole be inflamed or reddened, it is not best to proceed immediately to remove the mole. In some cases it will require two or three sittings to remove the hair and prepare the mole to be operated upon.

After using instruments, it is very essential that you instruct your patient to treat by applying zinc ointment, and in several cases it is better not to try to remove the mole until the effects of the needle are entirely eradicated.

In removing the mole start at the point about level with the surface and direct the needle straight through, coming out on the oposite side about the same point. Direct your patient to place hand on electrode, and if

the current is strong enough, it will be denoted by the changed appearance of the mole and by the bubbles that will appear at the side of the needle. Hold in place thirty seconds. Instruct the patient to remove the hand from the electrode and remove the needle. If the cuticle surrounding the mole has not become much inflamed, proceed again as before, starting at another point, oftentimes crossing the first puncture. It should not be necessary to work more than five minutes on one mole. It is well to commence with fewer cells and gradually increase until you have a sufficient number, rather than to try to proceed rapidly.

In many cases the moles are not elevated, but are level with the surface of surrounding cuticle. Some are covered with hair and others are not. In port wine marks, which are broken veins, it is often necessary to use a network of needles so fixed that they are the same length and are equal distances apart. They are often joined in sets, as many as twelve on a disc. These can only be used on level surfaces. In other instances, the single needles should be used. The usual price for an operation is $1.00 for a half-hour sitting.

Among a few dont's that Dr. Hayes suggests for Electrolysis, are the following:

"Don't use a sharp-pointed needle.

"Don't attach the needle to the positive pole.

"Don't use too strong a current.

"Don't continue the current long enough to leave a visible scar.

"Don't remove two hairs in close proximity to each other.

"Don't attempt to remove a hair near an acne pustule.

"IN REMOVING OTHER FACIAL BLEMISHES BY MEANS OF ELECTROLYSIS:

"Don't use a blunt-pointed needle.

"Don't use too weak a current.

"Don't attempt the removal by electrolysis of a rapid-growing vascular naevus of more than one-third inch in diameter.

"Don't attempt the cure of acne or rosacea by electricity only.

"IN GENERAL.

"Don't attempt to use a faradic current for electrolysis.

"Don't use a steel needle with a positive pole.

"Don't have the cords too short.

"Don't make and break the current in metallic circuit.

"Don't have poor connections between the electrodes and the battery.

"Don't allow the patient to remove the eschar.

"Don't attempt electrolysis in young children."

CHIROPODY.

Chiropody treats on the ailments of the feet. Actual practice, such as our college provides for its students, is, of course, the best experience. We do not pretend to go deep into the study of anatomy, but rather to give a practical course that will enable one to treat the different diseases in a practical manner. For the sake of enabling the students to understand the cause of the disease they are treating, we will give a brief description of the anatomy of the foot.

It will be seen by the following pages that the most frequent causes of the trouble of this kind are in neglect. These ailments are easily combated, and with the proper advice to the patient, permanently cured. The original cause of the corn will also cause its return, no matter how effective the cure may be during the treatment. It is, therefore, essential that you instruct your patient carefully regarding the care of the feet, both in relation to wearing apparel and other causes. Well-fitted shoes is one of the most essential things. Neither too tight or too loose, a well-supported instep and not too high heels. The sole should be reasonably heavy, but to a certain extent pliable. Patent leather is not to be recommended, as it prevents the circulation that is allowed with the ordinary leather. Try to guard your patient against wearing hosiery with

coloring matter that is poisonous. The fit is as essential as the shoe. Cotton hosiery is the best for all occasions.

A chiropody parlor should be furnished with booths or small apartments, well lighted. An easy chair should be provided for the subject, with a low stool for the operator, a foot tub with apparatus for hot and cold water convenient. The greatest danger is in the line of blood poison, and great care should be taken in sterilizing instruments before and after each operation, as well as keeping everything surgically clean in connection with the establishment.

Dr. Alexander Clark, in his book of Pedic Surgery, gives the following Latin medical terms and definitions. While the study of these is not absolutely necessary in the practice of Chiropody, they are well to understand:

Abductor pollicis pedis—A muscle of the great toe.

Abductor minimi digite pedis—A muscle of the little toe.

Aqua—Water.

Articulation—The connection of the bones with each other.

Astragalus—A short bone of the tarsus, ankle bone.

Calcisos—The largest bone of the heel.

Cuneiformos—A name applied to three bones of the tarsus.

Cuboidesos—A tarsal bone of the foot.

Clavus durus—Hard corn.

Clavus mollis—Soft corn.

Digiti—Toes.

Digitalis pedis—A toe.

Dorsum pedis—Back of the foot.

Douche—In therapeutics, a dash of water.

Extensor—To extend.

Fibio tarsal articulation—The articulation of the foot with the leg.

Flexor—To bend.

Flexor brevis digitorum pedis perforatus—A flexor muscle of the toe situated at the middle part of the foot.

Flexor longus pollicis pedis—A flexor muscle of the great toe, situated at the posterior part of the leg.

Flexor brevis pollicis pedis—A flexor muscle of the great toe, situated at the anterior and the middle part of the sole of the foot.

Hydropathy—Water cure.

Gastrocuemius—Largest muscle on posterior of leg.

Integument—To cover or envelope.

Interossei pedis—The small muscles situated between the metatarsal bones.

Involucrum—The sould bone or case that encloses the dead bone.

Lochia—cleansing.

Metatarsus—A term applied to the several bones of the foot.

Metatarsal os—Consists of five small bones, one to each toe.

Musculus—A muscle.

Muscular fibre—The fleshy fibre which forms the body of the muscle.

Muscular arteries—Arteries that distribute to the muscles.

Muscular veins—Veins that bring back the blood carried to the muscles by the muscular arteries.

Muscular motion—Motion caused by contraction of the muscles.

Naviculare os—Two bones of the instep.

Necrosis—A state of the bones where it is deprived of life, it is popularly known as fever sore.

Onyxis—An ingrowing or inverted toe nail.

Ostitis—Inflammation of the bone.

Pernio—A chilblain.

Pernio simplex—A chilblain in which the skin is unbroken.

Pernio exulceratus—A chilblain accompanied with ulceration.

Pediluvium—Foot bath.

Phalanges—Toes.

Plantar planaris—From planta the sole of the foot.

Plantar arteries—Two arteries, an external and an internal, arising from the external of the posterior tibial.

Plantar ligaments—The inferior ligaments of the tarsus and metatarsus.

Rete mucosum—A term applied to a supposed mucous substance between the cuticle and the true skin.

Scaphoid A bone situated in the fore part of the foot.

Sesamoid—Bones of the great toe.

Tarsal articulation—The union of the tarsal bones.

Tarso extensor minor—The plantaris musole.

Tarso metatarsal minor—The plantaris muscle.

Tarso metatarsal—In anatomy the articulations which connect the second row of bones of the tarsus and the metatarsal bones; also the ligaments, distinguished into dorsal and plantar, by which articulations are secured.

Tarsophyma—An operation for the removal of the tarsus cartilage.

Tibia—The large bone of the leg.

Unguis—Nail.

Vesicatorium—A blister.

BRIEF ANATOMY OF THE FOOT.

The Bones.

The tarsus (instep) is composed of seven bones. The metatarsal bones are five in number. They articulate with the tarsal bones at one extremity, and the phalanges (toe bones) at the other range. The tarsal and metatarsal bones are so united as to give the foot an arched form. This gives elasticity to the step and the spring of the arch prevents injury. The phalanges of the foot is composed of fourteen bones. The small toes have three ranges of bones, while the large toe has but two.

The tarsus (instep) is composed of the following bones: The astragalus os calcis, os naviculare, os cuboides and the three cuneiform bones, called os cuneiform medium. Metatarsus consists of five small bones placed between the tarsus and the phalanges.

The sesamoid bones are found at the articulation of the great toe. Articulations are the parts where any two or more bones that are to play on each other come in contact. To give strength to the articulation fibrous bands, called ligaments, bind one bone to another. Sprains and dislocations are mainly caused by false steps or movements by which the articular ligaments are torn or violently stretched. Negligence and improper care for blows or sprains on the joints is liable

to endanger life. The joint may become inflamed, water will be liable to form in them and the bones thicken and the disease known as white swelling be the result. The seven bones of the tarsus are so arranged as to form the strongest support to the body and elastic arch. The most important of these bones is the astragalus. This bone, with the tibia and fibula, form the ankle joint; its semicircular head forms a complete pulley; it rolls under the articulating surface of the tibia and fibula, and the groove, from its boat-like shape, into which it enters, is called the scaphoid cavity. The attention of the reader is called to the articulation of the os naviculare or scaphoid bone.

The phalanges (the toes) consist of fourteen bones in each foot, viz.: Plantar muscle, the extensor tarsi minor, the plantaris. Plantar nerves: Two nerves, an external and internal, proceeding from the posterior tibial, the internal to the outer side of the fourth and fifth and to the muscles situated on the side of the foot.

MUSCLES.

The following are the names of the muscles that flex, or move, the ankles, feet and toes: Tibialis anticus, used to flex the foot and turn it obliquely inward; extensor longus pollicis, used to extend the great toe; extensor longus digitorum, used to extend the toes; peroneus tertius forms a part of the extensor longus and

goes to the little toe. The gastronemius, used to extend the foot; popliteus, to flex the leg; flexor longus digitorum, used to extend the foot; Tibialis posticus, used to extend the foot; peronous longus, used to extend the foot and turn it outward; peroneus brevis, used to extend the foot and turn it outward. The forenamed twelve muscles of the leg flex, or extend the foot or toes.

The following are the names of twelve muscles of the foot—extend, draw or flex the toes and joints: The first two on the dorsum the last ten on the sole. The extensor brevis digitorum originates in outer part of the os calcis, inserted and expands over the toes, and is used to extend the phalanges. Interossei dorsales occupies the interosseal spaces, used to extend the toes. Abductor pollicis has its origin on the os calcis and the annular lig is inserted in the first phalanx of great toe and is used to draw the great toe from the others. Muscular accessorius used to flex the toes. Lumbricalis, used to flex the first joint of the great toe. Abductor pollicis used to bring the great toe toward the rest; flexor brevis versalis pedis, used to draw the toe together. Interossei plantaris occupy the interosseal spaces and adduct the toes.

SELECTION AND CARE OF TOOLS.

Good tools are as essential in this profession as any work we teach and it is advisable to use only the best.

Many chiropodists prefer using a great many knives of different varieties, but experience has taught us that it is better to use as small a variety as possible in order to become more familiar with each instrument.

HONES.

The best hones we have found for sharpening chiropodist's instruments is the Cuban clay, a very convenient size is from 2 to 4 inches long and from 1 to 2 inches wide.

Hones for flesh-cutting instruments must be of the coarser variety than those used by barbers, but not as coarse as those used to sharpen most edged tools, this making them difficult to select.

NAIL NIPPERS.

The Nail Nipper should be strong and with a spiral spring. They are for cutting heavy nails and almost indispensable.

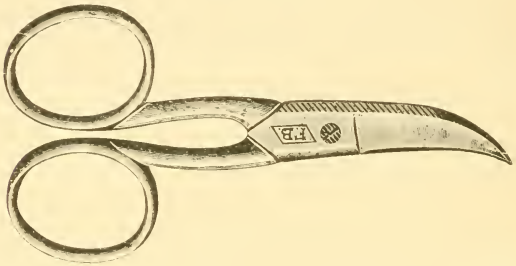
CHISEL KNIFE.

This is a very convenient instrument for fine work and should not be used on heavy callouses or nails. One end has a sharp cutting edge with the other blunt and rounded for work on soft corns.

TWEEZERS.

Tweezers are important in lifting small particles of cuticle as it is being removed, also for handling small bits of medicated cotton.

SHEARS.



The shears must be made of solid steel and of the best grade, as they are very delicately constructed, and for the work required of them would be useless in the cheaper grades.

SCAPULA.

This is an instrument that must be selected with care. The metal should be of the highest grade of steel that will not be affected by acids. The handle should be of material that can be placed in boiling water without being affected.

OPERATING KNIFE.

The most useful instrument is the operating knife, which can be used for nearly every purpose.

The scapula is a longer blade, with single edge and is intended for stronger work or heavier callouses. It is also useful in scraping nails or splitting ingrown nails. The shears should be of strong, heavy construction, very short and with bent blades, similar to the manicuring shear, except that it should be much stronger. They are intended for trimming the nails, cutting padding, chamois, etc. They are also used for trimming cuticle in pedicuring and removing particles of callouses and dead cuticle.

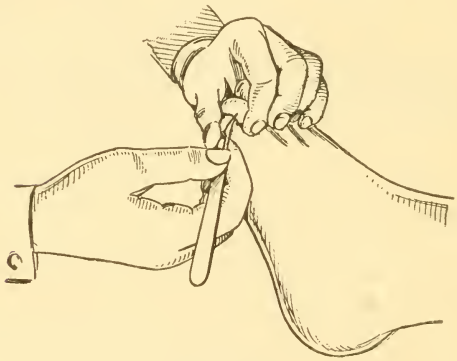
Instruments can be sterilized by dipping in a mild solution of carbolic acid. Solution should be about 10 per cent. In addition to this, they should be dipped in boiling water after a bad operation. They may also be passed quickly through a gas flame, but care should be taken that they are not left long enough to heat sufficiently to spoil the temper.

The diseases of the feet that we will herein describe are hard corns, soft corns, bunions, ingrowing toe nails, callouses, excessive perspiration.

HARD CORNS.

First soak the feet from five to ten minutes in a foot tub of water as hot as bearable, which is intended to soften the corn and remove inflammation. Place your-

self on the stool in front of your subject. Take the foot from the tub and wipe thoroughly. Hold the toe between the first finger and thumb of the left hand and the knife with the right hand, and remove thin layers of the callouses by cutting towards you and beginning in the center. Trim the flesh with the knife



HARD CORNS.

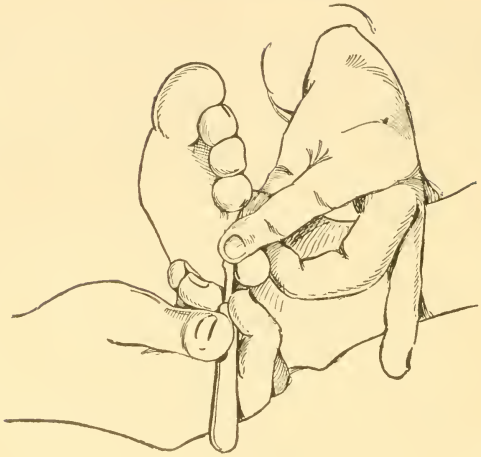
until it feels soft and pliable, being very cautious not to cut deep enough to draw blood. Leave the outer

surface smooth. When all callous has been removed, apply vaseline or mutton tallow prepared with a small preparation of sweet oil. Apply by rubbing well into the corn with a circular movement, or from the nail back. After all substance has been absorbed, you are ready for padding. Prepare your padding by first taking a very thin piece of cotton, laid perfectly smooth over the afflicted part and held in place by a very little collodion at the edges. Prepare a chamois pad by cutting a small piece off of your chamois skin, just large enough to cover the corn and cotton. Cut it round and then fold double and cut a small piece out of the center. When unfolded it will be perfectly round and you should be careful not to get it too large or too small to fit the case. In some cases, two thicknesses will be necessary. This is to be held in place by a narrow adhesive strip fastened both above and below.

SOFT CORNS.

In this treatment, soak the feet the same as with the hard corn and wipe as before. Soft corns always appear between the toes, and usually caused from moisture either from perspiration or not sufficiently drying between the toes after bathing the feet.

They come in the form of a blister and are covered with a white or yellow skin, which must be removed with the knife as shown in cut. Spread the toes apart



SOFT CORNS.

with the finger and thumb and remove the top layer by working the knife under the cuticle and removing small pieces at a time, using the shears to detach the cuticle as it is loosened or in many cases, tweezers are necessary. Great care must be used not to cut too deep and draw the blood, as, in the former cases, here lies the danger of blood poison. Use Ointment No. 2, as ex-

plained in the following pages, which is principally composed of vaseline and oxide of zinc. A sufficient amount of this to soften the cuticle should be left between the toes. Prepare a small piece of cotton to put between the toes by taking it between the finger and thumb and pulling it smooth and thin so that it will not roll into a hard lump and cause irritation. Treatment should be given once a week, at least, and in bad cases, every third day until relieved.

BUNIONS.

Bunions usually appear on the second joint of the big toe or at the base of the little toe, usually the former. Soak, the same as in the former case, and trim with the scapula, if callous appears. Remove all signs of such. Treat with a solution of equal portions of Iodine and Belladonna. Apply with camel's hair brush. If any inflammation, apply a softening solution, the same as used for soft corns.

Prepare your padding the same as in the case of hard corns, oftentimes using two and three thicknesses of chamois in bad cases. Prepare cotton in the same form as chamois as shown in cut.

The usual cause of bunions is wearing shoes that are too narrow and this cause must be removed before you can effect a cure. It may be caused also by wearing shoes that are too short and the constant jar of

PADDING.

walking injures the joint. In severe cases, where pus appears, it should be poulticed with flaxseed or bread and milk until all inflammation is removed. After being poulticed a sufficient length of time to bring the pus to the surface, usually a few days, remove the poultice and extract the pus. Treat with your

antiseptic solution and pad as described. The idea of padding around the bunion is to remove the pressure of the shoe at the immediate point afflicted.

INGROWN TOE NAILS.

This affliction is usually limited to the great toe, although sometimes it affects the small ones. The first treatment is to raise the side or corner that is causing

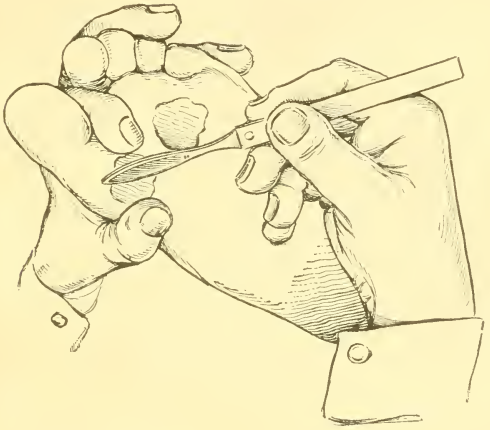
INGROWN TOE NAILS.

the irritation by lifting it as much as possible with the orange stick, the same as used for manicuring purposes, and gently work cotton under the edge. Work as much cotton underneath the nail as it will allow without causing pain and thoroughly antisept the afflicted part by bathing well with a mild solution of carbolic acid or peroxide. Remove the cotton and put in fresh, dry cotton in its place. Never trim the edge of the nail that is growing in, as it causes it to continue to grow in that direction. Cut your nail straight across the end and notch V shape in the center as deep as the cuticle will allow; also scrape the top of the nail from the notch to the base of the nail, allowing the nail to contract or grow to the center in place of the side. In severe cases, it may be found necessary to split the nail near the afflicted edge as far back as the inflammation appears. In case pus appears, poultice the same as the bunion and remove all inflammation before treating further. In case of pus always treat well with the antiseptics before trimming and treating the nail.

CALLOUSES.

Callouses, except as spoken of in connection with corns and bunions, appear on the bottom of the foot and form a thick fibre that must be removed before attempting to effect a cure. Remove the callous with the

scapula a little at a time, being careful not to cut too deep. Remove all signs of dead cuticle and trim until the pink surface appears. The blade of the knife should be held as flat as possible to avoid cutting too deep.



CALLOUSES.

Use antiseptic and softening salve, the same as used for hard corns and pad the same as for bunions. Great care must be used in fastening padding, by using more

adhesive strip across the bottom and around on each side of the foot. Padding is more liable to be disturbed on the bottom of the foot than on bunions, and sufficient adhesive must be used to keep it in place.

CHILBLAINS.

Chilblains and frost bites of long standing can be entirely eradicated by constant bathing in witch hazel or a solution as given in the following pages.

Fresh frost bites or open sores caused from chilblains should be treated first with antiseptics and later with the solutions, applied frequently.

ARTICLES USED IN CHIROPODY.

Absorbent Cotton, Iodine, Colodion, Peroxide of Hydrogen, Chamois, Oxide of Zinc, Vaseline, Tannin, Adhesive Strip, Carbolic Acid, Monsell's Solution, Sub-Sulphate of Iron.

RECIPES FOR CHIROPODY.

For Perspiring Feet.

¼ oz. Tannin in one quart of water. Apply with sponge.

For Soft Corns.

Vaseline and Oxide of Zinc. Equal parts.

For Ingrown Toe Nails.

Monsell's Solution. Prepared at any drug store.

For Sterilizing Instruments.

10 per cent. solution of carbolic acid.

Antiseptic.

Peroxide of Hydrogen is used for antiseptic, also to stop bleeding. Sub-sulphate of iron is also used to stop bleeding, where bleeding is profuse.

For Bunions.

Iodine, 1 dr.; Belladonna, 1 dr.

For Foot Powder.

Flower of Sulphur, 2 oz.; Boracic Acid, 4 oz.; Talcum, 6 oz.; makes a good foot powder and corrects bad odor.

Corn Salve.

1 oz. Beeswax, 2 oz. Sweet Oil, 12 drops of Turpentine. Heat Oil and Wax, add Turpentine when almost cold.

For Chilblains.

1 pt. Vinegar, 1 pt. Alcohol, 1 oz. Muriate of Ammonia.

POULTICE FOR REMOVING INFLAMMATION.

Use a small sack, partly filled with hops, boiled a short time in hot water. Apply to affected part for removing inflammation.

FLAX SEED POULTICE.

Sufficient amount of linseed meal boiled in water to thicken; stir well while boiling. Put in cloth and apply to affected part as hot as possible.

LOTION FOR ULCERS AND CHILBLAINS.

Spirits of rosemary ..... 1 dr.
Laudanum ..... 1 dr.
Distilled lead water ..... 1 oz.
Apply with bandages.

OINTMENT FOR ULCERS.

Almond oil ..... 1 dr.
Boracic acid ..... 1 dr.
White wax ..... 1 dr.
Vaseline ..... 1 oz.
Mix and apply.

THE MOLER BARBER SUPPLY HOUSE

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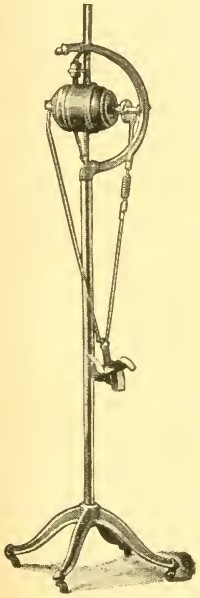

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